

Dovolujeme si Vás pozvat na prezentaci:

WOODY & STEINA VASULKA'S SANTA FE, U.S.A. PRŮKOPNÍCI ELEKTRONICKÉHO UMĚNÍ

představí svoji práci a dokumentaci amerického videoartu velkoplošnou projekcí
programu z Ars Electronica v rakouském městě Linz a.j. při otevření

MEDIA ARCHIVU FaVU

**BRNO - PÍSÁRKY, Květná 34, v sobotu 28.11. 1992 v 17.00 hod
ATELIER VIDEO - IMT & DAVAY**

THE VASULKAS

September 20, 1993

Professor Dr. Lutz Heusinger
Rotenberg 16
D-3550 Marburg
Germany

Dear Professor Heusinger,

You are one of the people who took an interest in our exhibit in Linz last year, called *Pioneers of Electronic Art: Eigenwelt der Apparatewelt*

I am writing to let you know that we are currently attempting to make the entire event available on laserdisk through a U.S. publisher, Voyager, located in New York. We will inform you when the decision is final.

Meanwhile I'd like to let you know that I am lecturing in Europe and teaching in the Czech Republic this fall. I enclose a copy of my proposal. Perhaps we will meet. Let me know if there is a chance for a lecture or seminar at your institute.

Thank you for your interest in the project.

Best wishes,

Woody Vasulka

THE VASULKAS

September 20, 1993

Miklós Peternák
Head of the Intermedia Department
Magyar Képzomusészeti Foiskola
1062 Budapest VI, Andrassy Ut 69-71
Hungary
FAX: 00-36-1-142-1563

Dear Miklós Peternák,

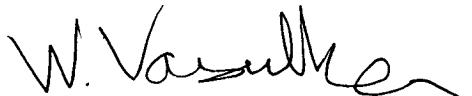
You are one of the people who took an interest in our exhibit in Linz last year, and we thank you for coming. It was a pleasure to see you there.

I am writing to let you know that we are currently attempting to make the entire event available on laserdisk through a U.S. publisher, Voyager, located in New York. We will inform you when the decision is final, and how you may then acquire copies of the disks for your Intermedia Department.

I am coming to Eastern Europe this fall to teach in the Faculty of Art at the Polytechnic in Brno. I will be lecturing and offering seminars elsewhere as well. I am still looking for other appointments, so I am sending you (attached) a copy of my proposal and a rough projection of my itinerary. Perhaps there will be an opportunity to see you again soon.

Thank you for your interest in the project.

Best wishes,



Woody Vasulka

Telefax Message

TO: WOODY

FAX NO: 1-505-473-0614

DATE: 5/8/1993

Number of pages: 1

Message:

including this sheet

(done)

DEAR WOODY,

How great you are coming again to this part of the world. You'll also be in perfect time for our post-Ceausescu Video exhibition in Bucharest, the first video event in the country. What do you think about having a workshop there during "The Romanian Video Week" ? opens on 24 November (The overall title - EXOL- Ex Orient Lux «!!»). We can pay the travel fee from Brno to Bucharest, accommodation, daily expenses plus not much but honorarium & this I'll try. Then you can continue your trip down to Istanbul from there. Or if you'd like to do something in Bulgaria I think I can arrange it but Sofia is a bit out of your course, I suppose ? In any case I'll meet somebody from "Balkan Media" magazine in two weeks I'll ask them more contact in Turkey as they have a loc of contact in the region. The Soros Centers for Contemporary Arts in all East European Capitals have a brand-new SONY multi-standard TV + VHS, so no problem Hi-8 & VHS. Isn't Arnold traveling with you this time (to find another famous WHO's WHO book somewhere in an exotic city) ? Stay in Touch

Yours. Keiko -

FROM-MARTHA

ATTN-WOODY

ITINERARY INVOICE
PAGE NO. 1

NAME : VASULKA/WOODY

AGENT	BRANCH	CUSTOMER NO.	ACCOUNT NO.	DATE		
		C20/20		27JUL93		
CO	DATE	CITY-AIRPORT	TIME	FLIGHT NBR/CLASS	ST	SERV/AMNT
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A SA	18SEP	LV ALBUQUERQUE	300P	DELTA	6006Q	OK DINNER
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A SU	19SEP	LV FRANKFURT	1220P	DELTA	58Q	OK SNACK
	AR PRAGUE		130P			OSTOP 727
A TH	16DEC	LV PRAGUE	900A	DELTA	57Q	OK SNACK
	AR FRANKFURT		1005A			OSTOP 727
A TH	16DEC	LV FRANKFURT	1255P	DELTA	6125Q	OK LUNCH
	AR ALBUQUERQUE		750P			1STOP 767
				AIR FARE		1224.00
				TAX		31.02
				TOTAL AIR FARE		1255.02
				AMOUNT DUE		1255.02

THANK YOU FOR YOUR BUSINESS

CO -CODE : A-AIR H-HOTEL C-CAR T-TOUR S-SURFACE V-OTHER TRVL SERVCS
 ST (STATUS): OK-CONFIRMED WL-WAITLISTED RQ-ON REQUEST

TO: KAREL JUNIOR

FROM: _____

DATE: _____

PAGES: _____

Dear Karel,

I am talking to my programmer Russ about the necessity to re-start the show from that single reset button. I of course presume the installation staggers on with occasional stops?

Please make a dub of the original disk and then proceed as Russ suggests. There may not be any editing program on the computer now as I remember, you may add some editor to the disk. Note please, the computer can only work with DD type of floppies.

One more unrelated information:

When you start the system cold (the power out/on), the light six (permanent overhead Head illumination) goes out. The remedy is to push manual button on the light controller (with many sliders) and touch lightly the slider #6 up and down. This will re-activate the light and let it stay indefinitely (until general power fails again)

I thank you immensely for your help, and please let us know the outcome.

Call collect at any occasion

Woody

Santa Fe, July 19

#4

ROUTE 6 BOX 100 SANTA FE NEW MEXICO 87501 PHONE 505 • 471 • 7181 FAX 505 • 473 • 0614

To: Woody Vasulka, Karel Vachek
From: Russ Gritzo, Jericho Data Systems
 email at GRITZO@AOL.COM
Subject: Setup of INTERCOM for auto start up.

There are two steps involved; setup of the computer to automatically start INTERCOM and setup of INTERCOM to automatically begin the sequence.

1) Set up of the computer.

Get to the operating system prompt and change disks to the h: drive. Use edlin to make an AUTOEXEC.BAT with the following commands:

b:
intercom

Be sure to save this file on the h: drive. You may have to edit it on the b: drive and copy it over to the h: drive. This should automatically start INTERCOM each time the computer is reset. From INTERCOM you can get out to the operating system with a control-q.

2) Set up of INTERCOM.

I believe INTERCOM already can support the autostart feature. To try it, modify the file (on the b: drive) called FILE.CFG.

Modify the line: **INPUT_FILE**

To read: **INPUT_FILE startup.txt**

Next, using edlin again (or some other editor) create the file STARTUP.TXT with the following entries:

Automatically startup sequence after 5 seconds

```
START_ENTRY
  DELTA_TIME    5.0
  CHANNEL       1
home
END_ENTRY
```

Place this file in the same directory as the INTERCOM *.CFG files. When INTERCOM starts it will open this file and after 5 seconds execute this command as if it had been typed from the keyboard. At present I am unsure what will happen after this. I think the system will act normally, but it may hang or repeatedly execute this home command. If either of these are true, we will have to modify the code to make it do what you want.

Please advise me as to the outcome.

Russ.

(#5)

TO: _____
FROM: _____
DATE: _____
PAGES: _____

To: AXEL WINTHS FORUM

Dear Axel,

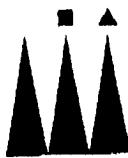
After talking to Bruce about shipping to Praha, he assured me all the paper were there and in order including both items I keep mentioning. (Projector and LaserPlayer). He is convinced both papers were given to the driver of the van.

Since they did not show up in Praha, we suspect the driver. Still, you may have a copy of it. So I am taking up a search from the Czech side...

Love,

Woody

July 23



Kunst- und Ausstellungshalle der Bundesrepublik Deutschland

Forum

The Vasulkas
Santa Fe, NM
USA

Fax : 001-5054730614

Bonn 25.7.95

Dear Woody,

Yes indeed, all papers were given to the driver of the van and we do not have any copies.

After talking to Mrs. Manna she proposed to force the driver to say where he left the papers. Otherwise you might get a copy from the customs on Czech side of the very station where he crossed the border. If this does not work the Czechs will leave everything out of the country but you might have problems importing it to the US, so the main thing are your papers having exported the items from the US to Czech Rep.

Sorry not to be able to help you more.

I am working on the photos.

Best wishes

Axel Wirths

E#

Rozhodnutí o uskladnění zboží č.

3/ Shippers name and address - Nom et adresse de l'expéditeur	Shipper's account number - No de compte de l'expéditeur	NOT NEGOTIABLE AIR WAYBILL (AIR CONSIGNMENT NOTE)	NON NEGOCIABLE LETTER DE TRANSPORT AERIEN																									
THE VASULKAS INC RR 3 BOX 100 SANTA FE, NEW MEXICO, USA 87501		Copies 1, 2 and 3 of this Air Waybill are originals and have the same validity. Les exemplaires 1, 2 et 3 de cette lettre de transport aérien sont des originaux et ont la même validité.																										
2/ Consignee's name and address - Nom et adresse du destinataire	Consignee's account number - No de compte du destinataire	It is agreed that the goods described herein are accepted in apparent good order and condition (except as noted) for carriage SUBJECT TO THE CONDITIONS OF THE CONTRACT ON THE REVERSE HEREOF. THE SHIPPER'S ATTENTION IS DRAWN OF THE NOTICE CONCERNING CARRIER'S LIMITATION OF LIABILITY. Shipper may increase such limitation of liability by declaring a higher value for carriage and paying a supplemental charge if required.																										
AXEL WIRTHS KUNST UND AUSSTELLUNGSHALLE DER BUNDESREPUBLICK DEUTSCHLANDS 53113 BONN GERMANY		Il est convenu que les marchandises décrites dans le présent document sont acceptées pour le transport en bon et apparemment (sous annotation contraire) et que le transport est SOUMIS AUX CONDITIONS DU CONTRAT QUI S'ENFONTE AU VERSO L'ATTENTION DE L'EXPEDITEUR EST ATTIREE SUR L'AVIS CONCERNANT LA LIMITATION DE RESPONSABILITE DU TRANSPORTEUR. L'expéditeur peut augmenter cette limitation de responsabilité en déclarant une valeur pour le transport plus élevée et en payant des frais supplémentaires si y a lieu.																										
4/ Issuing carrier's agent name and city - Nom et adresse de l'agent du transporteur émetteur		TO EXPEDITE MOVEMENT, SHIPMENT MAY BE DIVERTED TO MOTOR, OR OTHER CARRIER AS PER TARIFF RULE UNLESS SHIPPER GIVES OTHER INSTRUCTIONS. AFIN D'ACCELERER LA LIVRAISON, LA CARGaison PEUT ETRE EXPEDIEE PAR D'AUTRES MOYENS DE TRANSPORT OU PAR UN AUTRE TRANSPORTEUR COMME STIPULE DANS LE REGLEMENT DU TARIFF, SAUF INSTRUCTIONS CONTRAIRES DONNEES PAR L'EXPEDITEUR.																										
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5/ Airport of departure (addr. of 1st carrier) and requested routing - Aeroport de départ (adresse du 1er transporteur) et itinéraire demandé		Accounting information - Renseignements comptables																										
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9/ Handling information - These commodities licensed by U.S. for ultimate destination Precisions pour la manutention - Marchandises autorisées par les E.-U. pour la destination finale.		<p>If shipper requests insurance an amount to be inserted in figures in box marked amount of insurance ASSURANCE. Si l'expéditeur demande que la marchandise soit assurée conformément aux conditions définies au verso, indiquer le montant de l'assurance dans la case ci-dessous.</p> <p>Diversion contrary to U.S. law is prohibited. Le détournement, contraire à la loi des E.-U., est prohibé.</p>																										
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6/ Nu. of pieces Nbre de colis RCP	Gross weight Poids brut	kg lb	Rate class - Classe du tarif Community item no Référence de l'article	Chargeable weight Poids de taxation	Rate / Charge Tarif / Montant	TOTAL TOTAL	Nature and quantity of goods (incl. dimensions or volume) Nature et quantité des marchandises (avec dimensions ou volume)																					
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TO: CHALUPOVÁ
 FROM: WOODY
 DATE: JULY 20
 PAGES: _____

20 ČEVENCE

DRAHÁ PAVÍ :

TADY JE SEZNAM DOKUMENTŮ V TĚTO
 VÁRCE:

#1 ALBUQUERQUE - BONN
 INTERNACIONÁLNÍ PRŮVODKA NA LASER
 DISK PŘEHRAVAC A VIDEO PROJEKTOR,
 STEJNÉ ZAŘÍZENÍ CO JSME POSLALI
 Z BRNA DO NEW YORKU V LONI NA PODZI-
 JMENO PROJEKTU: THE THEATER of HYBRID ART

#2 DOPIS POSLANY 30 ČERVENA Z BRNA DO BONNU
 V NEMČ BOHUSLĚL PŘEDVÍDÁM NASTÁVÁJÍCÍ PROBLEM
 MADAM BARBARA MAUNA ODEŠLA V ZÁPĚTI NA DOVOLEN-

#3 SEZNAM PŘEDMĚTŮ (HODEBNÍ ELEKTRONICKÉ NÁSTROJE)
 KTERÉ JEBOU VOZÍM VĚTŠINOU ~~PRO~~ OJASNÍ HODEBNÍ
 ZAJMY. NĚKTERÉ JSOU A NĚKTERÉ NEDJSOU ČÁST.
 KUŽNÝCH INSTALACÍ TOMÁŠ MÁ ORIGINÁL, SNAŽIL
 JSME SE MINULÝ PODZIM PŘI MĚM ODELETU Z RUZIN
 PRIMĚT CELNIKY K POTVRZENÍ KUSU PO RUSE, VŠI-
 VIDĚLI ALE ODVÍTLY SE DO TOHO ZAPLÈSTI.

#4, 5 DVA DOPISY PRO DOPRAVKA ABY VĚDĚL O ČEM SE
 DEDNÁ VE VZTAHU K PROBLEMU INSTALACE

Woody

AXEL WIRTHS (FORUM)

TO: AXEL WIRTHS
FROM: WOODY
DATE: _____
PAGES: 1

Dear Axel,

July 20, '94

There always is some bothersome detail that pops up when you don't need it. Please, look at the letter from June 30. The two later items, Video projector and Laserdisk Player have not been added to the general list of the Theater of Hybrid Automata before they were shipped to Czech Republic. These papers must be in possession of Barbara Manna to whom I gave them personally and was promised smooth sailing...Anyway, the shipment that got to Praha has no record of its existence. I also think there is a Brno - Bonn document that has not been included in the return shipment. What a jungle! You must speak to sweet Barbara and fix it all if you can. Any info you find please send to:

FAVU/VUT
att.: Chalupova
Kvetna 34
60200 BRNO
Czech Republic

Otherwise we barely survived the intensity of the trip and it is not over yet. I may be coming twice back to Europe this year.

And now something more important! Peter, the photographer, must have tons of pictures from both installations. Would you ask him to send me as large selection as feasible on both? I of course want to cover his expenses. We have excellent memories from the Bonn experience. Please, extend our love to Bernie and Christina.

Woody

P.S. Steina keeps making new works, the newest is very Wagnerian "mit Sturm und Drang". Please send her a note if you want the tape preview.

W.



TO: Bernd Bush
Axel Wirths
FROM: Woody Vasulka and Bruce Hamilton
In Brno, June 30

We presume, the exhibit is in an excellent health, since we have not hear from you lately. We wanted to let you know that we are now back in Czech land in Brno. You can reach us by fax or phone at 42 5 4321 1448.

We wanted to remind you that we will need to process the export papers for the return of Automata to the Czech Republic which are now in possession of Barbara Manna since the arrival of THA Installation from Czech Republic. To remind you again, this package was later joined by the remaining two items from the USA, by the Video Projector and a Laserdisk Player.

Since Woody's show opens the 14th in Prague, Bruce will start packing Automata July 10 so that it can be ready for transportation as soon as possible. I was wondering if an apartment will be available during this period of packing (July 10, 11 and maybe 12).

Everything went well in Linz. We survived the trip by truck.

Sincerely.

Bruce and Woody

THIS IS A NEW ONE
NOTE FROM JUNE 30

(#2)

TO: J. CHALUPOVA
FROM: VASULKAS
DATE: Aug 11 94
PAGES: 1 of 2

Pani Chalupova,
Vedouci produkci skupiny FaVU

a taky Dobrak

PG/

Drazi,

Predpokladam, ze vsechno z Prahy je zpet v Brne, za coz dekuji. Jelikos ten cirkus pokracuje, chystam zase dalsi dobrodruzstvi v Rotterdamu od 8. do 13. listopadu tohoto roku.

Potreboval bych aby Dobrak a nekdo dalsi se dopravil do Holandska a v dobe toho listopadoveho festivalu a za slusne penize tam privezl a postavil "Automata". To znamena najem auta, vyvoz a pak zase dovoz Automatu zpet do Republiky. Kdyby by se mu to nehodilo, museli bychom to poslat komercne. Ja tam taky budu a snad si nejak poradim.

Ale nejprve nejake ty komplikace:

Jelikoz se vyskytly neresitelne problemy v operaci Automatu, musime opravit ridici programy. K tomu potrebujeme zakladni sestavu stroju tady v Santa Fe, coz znamena castecka transportace Instalace zpet sem do USA. Nasledujici je seznam casti systemu, potrebnych k teto praci:

NSI MIDI Lighting System and Lights:

- 1 - MIDI 616 Memory Control Console S/N 053895
- 1 - NSI Programmable Demultiplexer, purchased April 1991, Model DMX 16, S/N 063478
- 2 - ND 4600 Dimmer Pack, S/N 053984, 300@x2

Audio Subsystem:

- 1 - BUCHLA MIDI Lightning, Model 900, S/N 1048, '92 with Power supply
- 1 - ROLAND 5330 Digital Sampler # 88054
- 1 - VOICE DYNAMICS Microdine Speech System, 1990 with Power supply
- 1 - MIDIator Converter, KEY Electronics, April 1991, Model MS 114, Ser 1 0288 1944 with Power supply

TO: _____

FROM: _____

DATE: _____

PAGES: 2 of 2

Computer Drive and Calibration:

- 1 - ZIATECH STDbus Computer QMB12.6AS4T-Z-H by
by Matrix Corp. S/N 85961-39, July 1989
- 1 - CUSTOM Stepper Motor Driver Box, 1989
- 1 - LAMBDA power supply LM CC36 S/N C26265, 1990

DGL

Camera Head:

- 1 - CUSTOM RPT-Computer driven Head, 1988
- 1 - SONY CCD Camera DXC-101 S/N 12436 with Camera
Power Supply CMA-D1 S/N 10179, 1988

Video Subsystem:

- 1 - PANASONIC SEG, Model WJ4600C, S/N 4200054
- 1 - JVC TBC, Model SA-T100U, S/N PGZ 00305-005

LaserDisk (medium)

- 1 - Laser disk under the title "Hybrid Automata"

Zvlast ale neposilejte:

Video projektor
Projektorove zaveseni
LaserDisk(ovy) prehravac (pozor!, poslete disk)
Promitaci platno v ramci
Zvukove reproduktory
Sony "Speech" reproduktor
Svetla
12ti voltové transformatory pro svetla
Kabely pro AC, svetlo a zvuk
Midi kabely
Dlouhou bednu s potrubim
Stativ na Kamerovou Hlavici
6ti kanalovy zvukovy zesilovac
Soucasti nastrojoveho stojanu

a ostatni veci ktere nejsou v mem seznamu. Kdyby byly
nejake otazky k obsahu, poslete fax.

Jelikoz tato vec neni jeste v casove tisni snad by se dalo
uvazovat o vice ekonomickeho zpusobu dopravy nez nam poskytla
Delta. Doba shruba dvou tydnu v transitu by nebyla
problemem. Zkuste to nejak.

Zdravi a dekuje Vam Vasulka

THE VASULKAS

The Vasulkas, Inc.
Rt6, Box 100, Santa Fe
N.M. 87501, USA

In Brno, July 1993

The following is a list of equipment from Video Installation titled "Theater of Hybrid Automata". This Computer Art Exhibit was brought to the Czech Republic on July 13 1994 from Bonn, Germany, to be exhibited in Gallery MANES in Prague for a month of July till August 7 1994.

Video Subsystem:

1 - SHARP LCD Video Projector, Model XG2000U S/N 312975	6,000.00
1 - PIONEER LD-V8000 LP, 1990, S/N MD3911905	1,800.00
1 - PANASONIC SEG, Model WJ4600C, S/N 4200054	800.00
1 - JVC TBC, Model SA-T100U, S/N PGZ 00305-005	2,000.00

	SubTotal: 10,600.00

Camera Head:

1 - CUSTOM RPT-Computer driven Head, 1988	9,500.00
1 - SONY CCD Camera DXC-101 S/N 12436 with Camera Power Supply CMA-D1 S/N 10179, 1988	800.00

	SubTotal: 10,300.00

Audio Subsystem:

6 - JBL CONTROL-1 Loudspeakers, 1991 80.00@ x 6	480.00
1 - RANE Six Channel Power Amplifier Model MA6 S/N 4353 purchased July 1990	949.00
1 - BUCHLA MIDI Lightning, Model 900, S/N 1048, '92	1,100.00
1 - ROLAND 5330 Digital Sampler # 880541	650.00
1 - ELECTRO VOICE Microphone PL11	70.00
1 - VOICE DYNAMICS Microdine Speech System, 1990	1,330.00
2 - HOSA MID-320 MIDI Cable (blue) 20ft, @ 12.00	24.00
1 - MIDIator Converter, KEY Electronics, April 1991, Model MS 114, Ser 1 0288 1944	170.00
1 - SONY Speaker	25.00

	SubTotal: 4,798.00

Computer Drive and Calibration:

1 - ZIATECH STDbus Computer QMB12.6AS4T-Z-H by by Matrix Corp. S/N 85961-39, July 1989	4,166.00
1 - CUSTOM Stepper Motor Driver Box, 1989	400.00
1 - LAMBDA power supply LM CC36 S/N C26265, 1990	49.00
5 - Calibration Target (Custom), 650@ x 5	300.00

	SubTotal: 4,865.00

THE VASULKAS

Exoskeletal cube:
Ultimate Support Systems, Inc.

38 - 11171	ST-60B Support Tier (Black)(60") (152.40cm)	34.50@ x 28	966.00
6 - 10676	ST-19B Support Tier (Black)(19") (48.26cm)	24.00@ x 6	144.00
71 - 11592	TFG-150 T-Fitting	6.00@ x 71	426.00
14 - 10764	BJR-150 Boom Joiner (Black)	23.50@ x 14	329.00
6 - 11175	TMB-401 Slide Mounting Bracket Base	13.00@ x 6	78.00
20 - 11176	TMB-402 Slide Mounting bracket Plate	9.00@ x 22	198.00
4 - 10844	SJT-150 Swivel Tube-to-Fitting	22.00@ x 4	88.00
8 - 10747	PVF-150 Pivot Fitting Assembly		68.00
7 - 11186	UNF-150 Universal Fitting	4.00@ x 7	28.00

			SubTotal: 2,325.00

NSI MIDI Lighting System and Lights:

1 -	MIDI 616 Memory Control Console S/N 053895	300.00	
1 -	NSI Programmable Demultiplexer, purchased April 1991, Model DMX 16, S/N 063478	160.00	
2 -	ND 4600 Dimmer Pack, S/N 053984, 300@x2	600.00	
8 -	Low Voltage Lights (custom), 1992 45@ x 8	360.00	
1 -	Low Voltage Lights Power Mini-plant (custom) includes 8 - 12 volt transformers	300.00	

			SubTotal: 1,720.00

Equipment Platforms and Stands:

1 -	Modular Equipment stand (custom)	80.00	
1 -	Standard Microphone Stand	32.00	
1 -	RPT Camera Pylon Stand (custom)	220.00	
1 -	Video Projector Suspension (custom)	40.00	

			SubTotal: 372.00

Video Screen:

2 -	11171 ST12-B Support Tier (Black)(12") (30.5cm)	12.00	
2 -	Aluminum U-channel 45" long	15.00	
2 -	Aluminum U-channel 60" long	20.00	

			SubTotal 47.00

THE VASULKAS

Miscellaneous:

1 - Dolly	40.00	
2 - 25' AC Extension Cables	30.00@ x 2	60.00
8 - 38' Low Voltage Light Cables	12.50@ x 8	100.00
4 - 28' Speaker Cables	12.50@ x 4	50.00
2 - 18' Speaker Cables	7.50@ x 2	15.00
6 - AC Power Strips	7.50@ x 5	45.00
2 - C-Mount Lenses	25.00@ x 2	50.00
2 - C-Clamps	5.00@ x 2	10.00
1 - Table Plate		15.00
1 - Gaffer Tape		10.00

	SubTotal:	395.00

Total Installation replacement value	\$35,422.00
	=====

End of Items

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THE VASULKAS

ALL 10 PAGES

ZMÍSTY, PHOSÍM TE DOPRAVU TĚ NEZAK
K RULLENBOVÍ TEL: 337165

Dear Tomas,

In Santa Fe, Aug. 9, 1993

A suggestion for a possible Electronic Art Show to be presented in Brno, Czech republic, on the occasion of the computer trade show taking place in October 1993.

- 1) Theater of Hybrid Automata (Woody Vasulka)
- 2) Institute for the New Media, Frankfurt: Interactive art show, (Michael Saup, Christian Muller, Ulrike Gabriel, Peter Weibel and/or others)
- 3) Live Media performance by Bittova and Michael Saup on Midi Violin and Electric Guitar (Steina will prepare the pictorials for the Laserdisk violin score for a piece "Violin Power")
- 4) Videotape show (selection of tapes made by computer and a review of innovative concepts in interactive art and technology)

Logistics:

1) All details of the Theater of Hybrid Automata are described in the accompanying documentation. The major expense here is the shipping budget, which I understand will have to be paid anyway to get the installation over as a part of our curriculum. I estimate it will be more than \$2000 round trip.

2) This is a group show and the following description is hypothetical. I have not discussed any specific participations yet. I have a preliminary commitments from Saup and Muller. I am convinced you will eventually have to curate the show, of course I will help as much as I can:

This Exhibit will need at least two large spaces (18x35m and 15x15m). I suggest, an optimum of five pieces should be presented. I presume, some pieces could use a shared space, but at least one (Muller) requires a separate enclosure. All spaces must have controllable light

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THE VASULKAS

conditions, should be reasonable silent and with good electric power source. They should have a ceiling high enough to accommodate video projections. They will require basic carpentry to be set up and some personnel to supervise the installation during the show.

The pieces operate from SG workstations, and most require fast video or real time rendering speeds. Here the coordination with Frankfurt (Peter Weibel), Vienna (Frank Dietrich) and Brno (Michal Klimes) seems inevitable (unless Michal can provide all). Some participants have their own SG machines (Muller) and all like to use video projection and multi-channel sound. On the other hand they are experienced travelers with their exhibits and are self sufficient in setting their pieces up. I have no idea about the shipping costs or of any other fees and expenses associated with their participation, I can only feel, they certainly want to come and all conditions are negotiable.

3) This Presentation is a stage performance which requires good sound and projection. The equipment for the Steina/Bitova piece needs to be send from the US (see the list). Besides the sound setup and video projection which should be provided locally, the package is quite compact and will not require more than \$300 round trip cargo budget. The Saup participation certainly needs speedy SG technical support. We shall talk later about the rehearsals and other necessary details.

4) Straight forward video show, a good projector or good monitors, sound etc. Small intimate theater, a dedicated and knowledgeable operator. It is a little tricky to get the tapes together, but can be done if started soon.

There are many other possibilities, for example electronic Cafe or other concepts, but not much time is left. So this is highly preliminary, you must make a budget reality out of it so good luck!

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your tubular structure

ARTIFICES 2

plan
échelle 1/100°

AC power line

wall \approx 3 meters high.

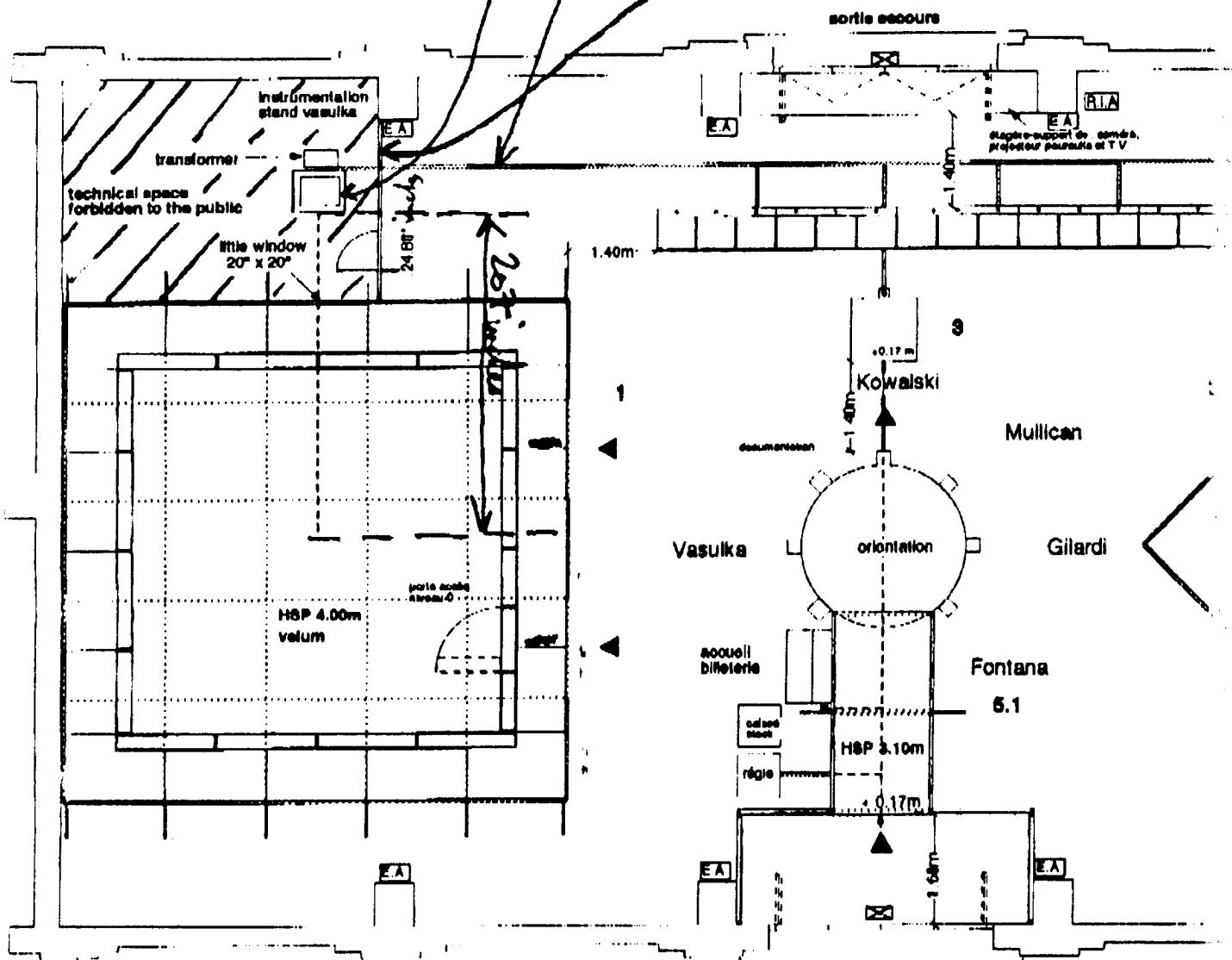


schéma général de l'alimentation électrique
--- gaine de protection alimentation
- - - - - alimentation sous plancher

bloc autonomie

114

Éclairage ambiant

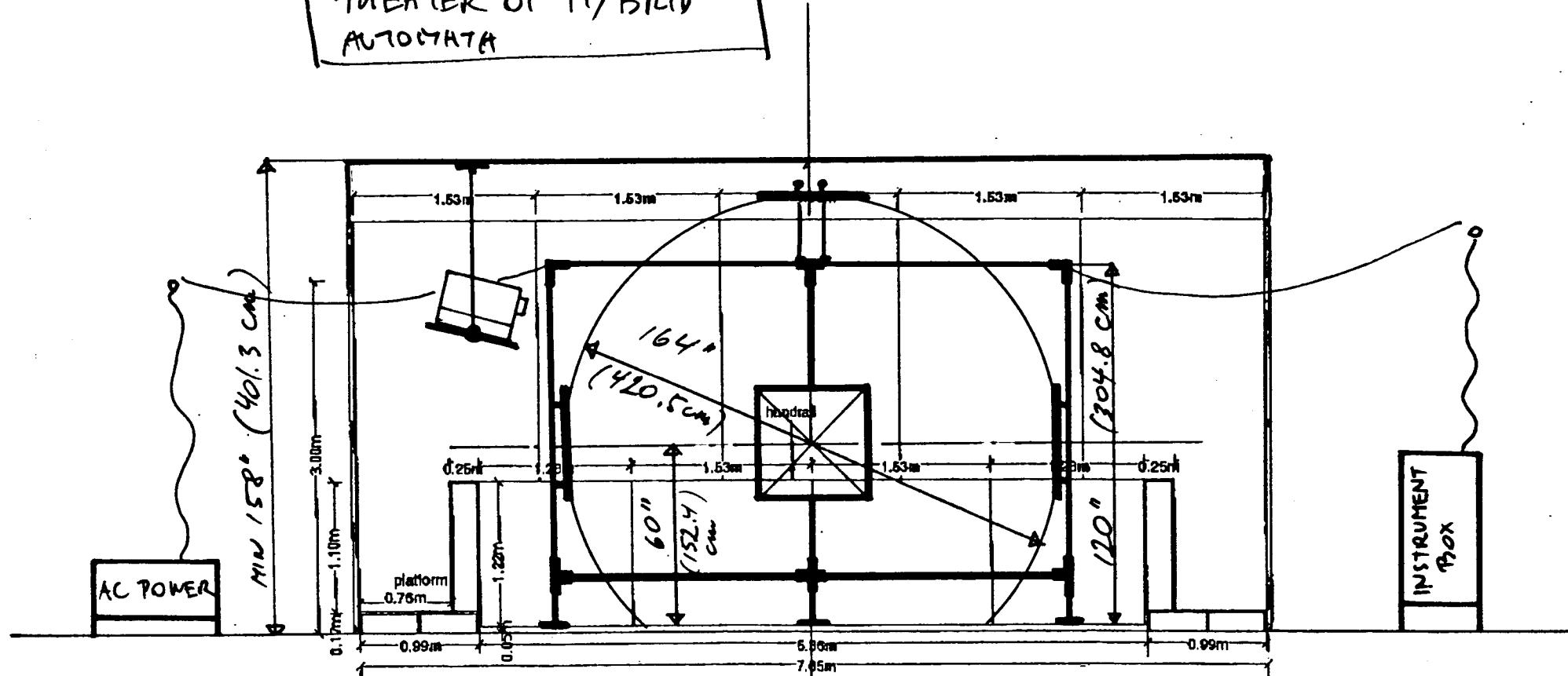
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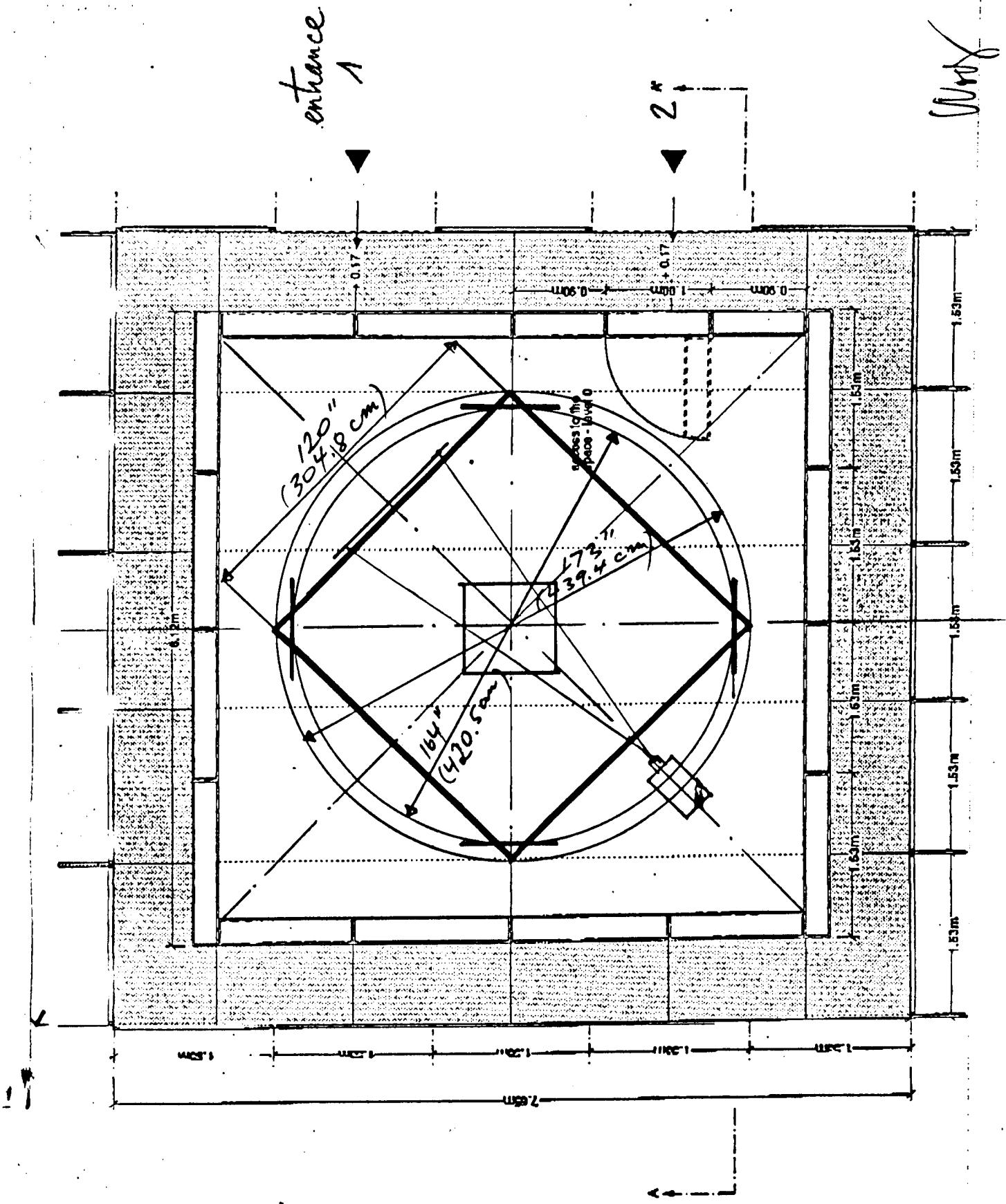
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V. Šulka

cross section AA'
scale : 1/50°

THEATER OF HYBRID AUTOMATA





Yasuka

Plan
scale: 1/50°

THEATER OF
HYBRID
AUTOMATA

Office - ceiling structure
black fabric (volume)

Element of hundred
word

platform 0.17 m

Arches 2

atelier philippe d'arie
14/15 rue M/Be
93100 montreuil
tel 46 79 17 25
fax 46 79 16 74

Willy

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THE THEATER of HYBRID AUTOMATA

Hardware list of Artifice II

1862 goss
10/24/92
Bry

Exoskeletal cube:

Ultimate Support Systems, Inc.

30 - 11171 ST-60B Support Tier (Black)(60") (152.40cm)	34.50@ x 30	1,035.00
6 - 10676 ST-19B Support Tier (Black)(19") (48.26cm)	24.00@ x 6	144.00
57 - 11592 TFG-150 T-Fitting	6.00@ x 57	342.00
12 - 10764 BJR-150 Boom Joiner (Black)	23.50@ x 12	282.00
16 - 11175 TMB-401 Slide Mounting Bracket Base	13.00@ x 16	208.00
4 - 11176 TMB-402 Slide Mounting bracket Plate	9.00@ x 4	36.00
6 - 10844 SJT-150 Swivel Tube-to-Fitting	22.00@ x 6	132.00
10747 PVF-150 Pivot Fitting Assembly		8.50
11186 UNF-150 Universal Fitting		4.00

SubTotal: 2,191.50

Audio Subsystem:

6 - JBL CONTROL 1 Monitor Loudspeakers, 1991
80.00@ x 6 480.00

1 - RANE Six Channel Power Amplifier Model MA6
S/N 4353 purchased July 1990 949.00

1 - "Lightning" Midi Musical Instrument Model 900
S/N 1048, 1992 1,100.00

1 - ROLAND 5330 Digital Sampler # 880541 650.00

1 - ELECTRO VOICE Microphone PL11 250.00

1 - VOICE DYNAMICS Microdine Speech System, 1990 1,330.00

2 - HOSA MID-320 MIDI Cable (blue) 20ft, 1992
12.00@ x 2 24.00

SubTotal: 4,783.00

Computer Drive and Calibration:

1 - ZIATECH STDbus Computer QMB12.6AS4T-Z-H by
by Matrix Corp. S/N 85961-39, July 1989 4,166.00

1 - Stepper Motor Driver Box (custom), 1989 400.00

1 - LAMBDA power supply LM CC36 S/N C26265, 1990 49.00

1 - ROLL/PAN/TILT (RPT-Computer driven Head), 1988 9,500.00

1 - SONY CCD Camera DXC-101 S/N 12436 with Camera
Power Supply CMA-D1 S/N 10179, 1988 800.00

5 - Calibration Target (custom), 1990
650.00@ x 5 3,250.00

1 - TOSHIBA T1200XE MO-PA8001U S/N 11090884, 1992 800.00

SubTotal: 18,965.00

TG1

RETURN VIA
FRANKFURT

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U.S. GOVERNMENT SERVICE
GENERAL SERVICES ADMINISTRATION
1993



2 of 2 pages
10/24/93

Video Subsystem:

1 - SHARP LCD Video Projector, Model XG2000U, S/N 311293, 1991	6,000.00
1 - PIONEER LD-V8000 LP, 1990, S/N KJ390664	1,800.00
1 - PANASONIC Special Effects Generator Model WJ4600C, S/N 4200054	800.00
1 - SONY Camera Adapter CMA-10, S/N 10704	250.00
1 - SONY Camera DXC-10K, S/N 12346	850.00

	SubTotal: 9,700.00

NSI MIDI Lighting System and Lights:

1 - MIDI 616 Memory Control Consol S/N 053895	300.00
1 - DMX 16 Programmable Demultiplexer S/N 063478	160.00
2 - ND 4600 Dimmer Pack S/N 053984 300@ x 2	600.00
8 - Low Voltage Lights (custom), 1992 45@ x 8	360.00
1 - Low Voltage Lights Power Mini-plant (custom) includes 8 - 12 volt transformers	300.00

	SubTotal: 1,720.00

Equipment Platforms and Stands:

1 - Modular Equipment Stand (custom)	80.00
1 - Standard Microphone Stand	32.00
1 - RPT Camera Pylon Stand (custom)	220.00
1 - Video Projector Suspension (custom)	40.00

	SubTotal: 372.00

Video Screen:

2 - 1/4" x 30" x 45" birch plywood	40.00
2 - 11171 ST12-B Support Tier (Black)(12") (30.5cm)	12.00
2 - Aluminum U channel 45" long	15.00
2 - Aluminum U channel 60" long	20.00
1 - Back Seam Beam	5.00

	SubTotal: 92.00

Miscellaneous:

2 - 25' AC Extension Cables	30.00@ x 2	60.00
8 - 38' Low Voltage Light Cables	12.50@ x 8	100.00
4 - 28' Speaker Cables	12.50@ x 4	50.00
2 - 18' Speaker Cables	7.50@ x 2	15.00
5 - AC Power Strips	7.50@ x 5	37.50

	SubTotal: 262.50	

TOTAL: \$37,986.00

PG 2

THE VASULKAS

"Violin Power" Performance Special Equipment List:

1-Video Laser Disc player, Pioneer VLD-8000 LP s/n MD3911905 made in Japan	1,800.00
1-Zeta Electric Violin, model ZETA VC-225, s/n JV50155, made in USA	1,000.00
1-JVL Technologies ZETA MIDI Controller, model PR 7005, s/n 7V5/1200, made in USA	1,000.00
1-JVL Footswitch, Model MSF-40, s/n 7FS/2804, made in USA	150.00
1-Toshiba T1200XE MO-PA8001U s/n01130621A (LapTop), made in Japan	800.00
1-PC Music Maker Model HRS 3000, made in USA	200.00
1-Lexicon DSP Unit, made in USA	400.00
1-Programm 12 inch Laser disk (medium)	125.00
<hr/>	
SubTotal	\$5,475
<hr/>	
GrandTotal	\$21,408.08

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**Proposal for CREATIVE ACTIVITY IN THE ARTS PROJECT
submitted in accordance with charter funding at VUT (Polytechnic
Institute) Brno (Czech Republic) from the Faculty of Art (FaVU).**

A) BASIC OUTLINE

- 1. Project title: "Interaction of (Multi) Media In a Digital Environment"**
- 2. Project summary:** New technologies and the computer are radically changing the conditions in which we live. The information revolution in mass-communication systems is forming new social relationships worldwide — not all of them positive. To meet and face these developing trends, such as the one-sided and often manipulative "magical powers" hi- tech mass media invokes, a possible response may be to familiarize ourselves with the systems capable of performing in a mode of creative interactivity. We shall conduct basic research into the newly emerging tools and structures in light of new criteria and values in order to lead us away from the collapsed postmodern paradigm through integration of the pivotal pathways to knowledge: science and technology, spiritual enlightenment, and art. This experimentation shall point to new possibilities and conditions for the synthesis of emerging lifestyles.
- 3. Applicant:** Tomas Ruller (academy diploma in sculpture)
Assistant Professor
Atelier Video — Integrated Multi-media
FaVU (School of the Arts)
Kvetna 34, Brno, PSC 60200
tel: 330065, fax: 332753
- 4. Workshop location:**
Atelier Video — Integrated Multi-media
FaVU (School of the Arts)
Kvetna 34, Brno, PSC 60200
tel: 330065, fax: 332753
- 5. Participants (extended concepts):**
Woody Vasulka, artist, professor
Santa Fe, NM, U.S.A. / Brno

Ivo Serba, CSc., prof., ing., KIVT FE VUT Brno

Pavel Rada, FAIR ateleir, BVV Brno
- 6. Expected date of the project:**
February 1, 1993 to February 1, 1995

7. Amount requested:

500,000 KC (Czech Crowns)

8. Project category:

- A. New disciplines, new technologies
- B. Experimental methods initiative
- F. Society, environment, technology

B. PROJECT IN DETAIL

1. Goal of the research project:

The main goal of this project is a basic research into the field of integrated multi-media activities as they reflect on the practices of art.

The interdisciplinary character of this project clearly extends beyond the limits of experiences in a singular category of art, therefore the key strategy here dictates assembling a work team, multidisciplinary in its composition.

It seems quite appropriate to choose interactive systems of newly emerging digital technologies to facilitate the search for new paradigms, breaking through the post-modern stagnation. The synthesis of principles should be the method employed, leading towards a global integration of the basic creative processes: in science and technology, spiritual awareness and philosophy, and the arts. With a constant aesthetic reassessment of values, and through implementation of contemporary experimental methods in this newly opened dynamic field of social relationships and the environment, the horizon expands to embrace the creation of new life styles and new branches of human activity. The vanishing point, or the point of inflection, is focused here on the enrichment of the principles of creativity.

Accordingly, we take into account the ethical aspects of these new experiences, and the responsibilities contained in these issues. We expect to take a profoundly humanist stand on the examination of such subjects as:

- * digital technologies viewed not only as an aesthetic tool, but included in multidimensional fields of creative possibilities;
- * work of art as process (in a state) of being experienced interactively, as a text of dynamic discourse, as a living organism;
- * formulation of new criteria of syntax between the author and the viewer, between co-authors.

2. The project justification:

The process of mapping newly-borne multi-disciplinary media onto the social strata is taking place in almost parallel fashion throughout the world. A trend of decentralization — conditioned by the radical socio-political changes and by changes in the new forms of communication — is taking place in truly global proportions. We are following these trends and are already in communication with the world creative centers, such as:

- * Ohio University, Cincinnati, U.S.A. — research in interactive television (Benjamin Britton)

- * University of California, San Diego, U.S.A. — ArtEcology (Helen Mayer and Newton Harrison)
- * Melbourne Polytechnic, Australia — hi-tech performance (Stellarc)
- * Media Centrum Fukui, Japan — video and multimedia (Keigo Yamamoto)
- * Centrum for Art and Media, Karlstrube, Germany — special programming (Heinrich Klotz)
- * Ars Electronica, Linz, Austria
and other active centers.

The recent symposium in Prague, in memory of the tragically deceased scholar/philosopher of new media, a native of Prague, Vilem Flusser, brought out the rare opportunity for a meeting between the foremost authorities of the field. We experienced the pleasure of exploiting our newly formed personal contacts. It is our desire as well to connect ourselves with the tradition of the Czech avant-garde, particularly through the work of sculptor Zdenek Pesanek, and composer Bohuslav Martinu.

3. The practical impact of this project:

- * a direct product of this project shall be a work of art;
- * a public presentation (documentation, lectures, exhibitions, performances) should have a broad social impact on the audience, with a formal presentation of the works as well as the conceptual tenets of the workshop;
- * team activity will include invention, generation, and assemblage of a set of tools, enabling the development of a new technique for notation and scoring, as well as new methods for recording and distribution of polymedia works;
- * the project will promote the reintegration and approach to acquisition of knowledge through: science and technology, spiritual awareness, and art;
- * we should also point out the fact that expanded creative dimensions will reflect that the project could attract enlightened industrial sponsorship, thus creating a hi-tech pool of art tools enabling a variety of art practices.

4. The project schedule:

a) Preparations: February—June 1993

- organizational structure
- access to basic documents and information
- selection of the team and forms of cooperation
- search for funding and further sponsorship
- securing conditions for collaboration from abroad

b) Experimentation: July 1993-January 1994

- technical realization
- technical pool update, customizing, invention, design
- securing of optimal space
- beginnings of experimental work

c) Realization: July 1994-January 1995

- finalizing works of art
- public performances

— project publishing (in many forms)

During each stage of the project we will provide a full report on the activities with a project evaluation, and also make recommendations for conduct of the next phase.

5. Statement of competence:

The theme of the project is in accordance with a specific direction of the "video atelier" (a contemporary form of workshop) which in substance deals with creating integrated multi-media works with a curriculum based on long and prolific practice by its leaders:

ak. mal. Radek Pilar — video art, animation, audiovisual

ak. mal. Petr Ronay — intermedia, concept installations

ak. mal. Tomas Ruller — environment, performance, multimedia

(see bios and support materials):

Tomas Ruler — catalog "akce-prostredi" 1990

medailon "Umeni jako postoj" (Art as Attitude) Vytvarne umeni 1991

text from "fukui Video Bienale" 1991 catalog

interview "Palirna" Atelier 1992

The work places dedicated to artmaking are already equipped with the basic technology to be readily interfaced with the curriculum of the faculty of electrical engineering and computer science at the VUT (The Polytechnic, which the applicant is part of) [see description of the organizational structure] under a collaboration agreement with professor Serba. The project also has access to the professionally-equipped studio (with 3-D facility) of the more commercially oriented company DAVAV

Obviously, some access to hi-technologies will need to be negotiated with the assistance of our partners abroad. The co-author of the project, Professor Woody Vasulka, born in Brno, now living in Santa Fe, New Mexico, has been involved over 25 years in electronic artmaking and is well-known for his role in the establishment of video as an art form.

Supporting materials:

project "Digital Space" 1992

Curatorial Statement" from the anthology *Pioneers of Electronic Art (Ars Electronica, Linz, 1992*

6. The cooperation:

Beside the direct involvement of Atelier Video — IMT, FaVU VUT Brno, we will also make use of:

*KIVT FE VUT, Brno (prof., ing., Ivo Serba, CSc.) — computer network programming

*Fair Atelier BVV, Brno (ing., arch., Pavel Rada) — realization of space

* Foundation for Media Access, Prague (Stanislav Miler) — cable interactive network

* Institute fur Neue Medium, Frankfurt (Peter Weibel, Vienna) — technology in the virtual environment

* MonteVideo European Art Laboratory, Amsterdam (Gideon May, Karlsruhe) — interactive programming

7. The circumstantial advantages of the project:

This project represents a specific concept and opportunity for this newly established faculty of art to introduce a unique curriculum within the larger context of art educational institutions in the Czech Republic.

- *It examines the grounds for an exploratory activity with a view to the future orientation of the technological park of the VUT.
- * It participates directly in the dynamic expansion of the city, with its tradition of exhibiting contemporary cultural artifacts in coordination with the Design Centre, a center for experimental theater, which is furthermore well situated in proximity to the permanent industrial exhibit grounds.
- *It is in accord with the priorities of the educational programs of the Czech republic, with an eye on the development and concepts within the European community.

— Tomas Ruller, January 4, 1993

THE VASULKAS

Project: Multimedia Interaction in a Digital Environment

This project had its beginnings with the construction of an interactive multimedia "theater" (the *Theater of hybrid Automata*) which derived from a long tradition of dramatic and spatial experiments. The Theater was originally created with the intention of uniting a virtual camera, created in 3D computer graphics software, with its physical counterpart, an actual video camera in physical space. The idea was to probe and record representations of space in both binary and physical form. As with other investigations of the artist, it was designed to provide new experiences. Learning seems to be the most intensive part of this process for the artists, the participants, and the audience.

In 1985, Steina Vasulka collaborated with singer Joan La Barbara on a series of interactive compositions, which were later summarized in La Barbara's theatrical project "Events in the Elsewhere" utilizing in part the design components of what became the Theater. With the addition of a "cube" structure by David Dunn, the system became a complex audio-visual machine. In this configuration the installation was included in the Ars Electronica Festival in Linz, Austria in 1990. The system acquired a MIDI violin as a control device and a laserdisc was added as part of the real-time interactive display. The system in this development was invited to Ferrara, Italy in 1991 where David Dunn performed "Pariah" designed by Woody Vasulka for solo performer based on the work of actor Tim Thompson. The Theater was awarded the L'Immagine Elettronica Prize. Last fall, it was exhibited at Artifices 2 in Saint Denis, Paris, and a collaborative project is in the works involving composer Morton Subotnik with funds from CalArts for 1993.

Currently, we are requesting funding for further research and development of an expanded (prototype) mobile unit to be placed in active use in Brno, Czechoslovakia at the Polytechnic Institute (VUT) through sponsorship of the Faculty of the Arts where I will be Guest Professor fall 1993 to direct the Atelier of Videoart and Multimedia. Funding has been awarded from the Polytechnic in the form of 90,000 Kc. We are seeking other support, working closely with European artists and institutions, for development of a European Curriculum to introduce the theory and practice of electronically-organized art forms, both sonic and pictorial, within an historical background of film as a source of the phenomenology of the moving image. With the inclusion of the latest developments of interactivity and extended media, we will offer a comprehensive summary of contemporary art media practices in the framework of a vitally-active laboratory for practice of these arts, the self-contained transportable "theater." Our plan is to extend the apparatus and its capacities and to introduce it throughout the Eastern European community and into the Baltics and the former Soviet Union. The "theater" itself — mobile, lightweight, and easily installed — makes available to artists all current media in advanced incarnations: video, film, computer graphics and animation, live performance, text, music, CD ROM and other sampling, storage and retrieval systems; all components are fully interactive and omni-responsive through the most advanced MIDI-based technology.

It is hoped that by encouraging a variety of interactive mechanisms this construction will serve as an expressive vehicle for artists and performers from many disciplines worldwide. The "theater," itself a fully-operative multimedia installation, is not limited to use at festivals or by artist's spaces which themselves own the latest equipment, but it provides a collaborative transportable environment in which art can be practiced and experienced in all its experimental forms. A regional mapping of multi-disciplinary activities is going on right now in various places around the world aided by digital encoding systems and satellite technology. The decentralization of Eastern Europe is fortuitous and encouraging for this process. I believe that the active participation in and embracing of new technologies by dedicated artists worldwide will aid and increase the level of intelligence and sensitivity. I believe that our dramatic sense longs for more surprising rules, more abstracted and open-ended genres and methods of expression, than what is currently offered by the arbiters of consumption.

— Woody Vasulka, 1993

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THE VASULKAS

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Currently, we are requesting funding for further research and development of an expanded (prototype) mobile unit to be placed in active use in Brno, Czechoslovakia at the Polytechnic Institute (VUT) through sponsorship of the Faculty of the Arts where I will be Guest Professor fall 1993 to direct the Atelier of Videoart and Multimedia. Funding has been awarded from the Polytechnic in the form of 90,000 Kc. We are seeking other support, working closely with European artists and institutions, for development of a European Curriculum to introduce the theory and practice of electronically-organized art forms, both sonic and pictorial, within an historical background of film as a source of the phenomenology of the moving image. With the inclusion of the latest developments of interactivity and extended media, we will offer a comprehensive summary of contemporary art media practices in the framework of a vitally-active laboratory for practice of these arts, the self-contained transportable "theater." Our plan is to extend the apparatus and its capacities and to introduce it throughout the Eastern European community and into the Baltics and the former Soviet Union. The "theater" itself — mobile, lightweight, and easily installed — makes available to artists all current media in advanced incarnations: video, film, computer graphics and animation, live performance, text, music, CD ROM and other sampling, storage and retrieval systems; all components are fully interactive and omni-responsive through the most advanced MIDI-based technology.

It is hoped that by encouraging a variety of interactive mechanisms this construction will serve as an expressive vehicle for artists and performers from many disciplines worldwide. The "theater," itself a fully-operative multimedia installation, is not limited to use at festivals or by artist's spaces which themselves own the latest equipment, but it provides a collaborative transportable environment in which art can be practiced and experienced in all its experimental forms. A regional mapping of multi-disciplinary activities is going on right now in various places around the world aided by digital encoding systems and satellite technology. The decentralization of Eastern Europe is fortuitous and encouraging for this process. I believe that the active participation in and embracing of new technologies by dedicated artists worldwide will aid and increase the level of intelligence and sensitivity. I believe that our dramatic sense longs for more surprising rules, more abstracted and open-ended genres and methods of expression, than what is currently offered by the arbiters of consumption.

— Woody Vasulka, 1993

SHORT SUMMARY OF PROJECT:

We are requesting funding to continue research and development of an interactive, mobile multimedia theater (the *Theater of Hybrid Automata*) for creative artistic experimentation in a digital environment. The Theater in its expanded configuration (including in itself all current media available: i.e.. video, film, computer, live interaction, music, CD ROM, etc.) will be first installed this fall at the Polytechnic Institute in Brno, Czech Republic, under the sponsorship of the Art Faculty at VUT (Polytechnic) where Woody Vasulka is to be Guest Professor. Collaborating with other interdisciplinary artists, the concept and technology of this *Theater* will be introduced throughout the Eastern European community, into the Baltics and on into the former Soviet Union for the purpose of integrating the newest technological and artistic developments worldwide toward an open-ended ongoing collaboration for the enrichment of society, the environment, and the arts.

VUT. A

The following document is a translation of the proposal written by Professor Tomas Ruller for a CREATIVE ACTIVITY IN THE ARTS PROJECT submitted in accordance with charter funding at VUT (Polytechnic Institute) Brno (Czech Republic) from the Faculty of Art.

During my lecture/performances at the Art Department of VUT in Brno and subsequently on other occasions, I discussed with Tomas Ruller the possibilities for a collaborative project. In response, he prepared the following application to the funding department of the Polytechnic and was partially successful in receiving funds from them. The project is clearly more ambitious than the amount of funding given (see acceptance letter), consequently, we must each attempt to raise additional funds. The project description is included here to provide you with more background information about my involvement with the Polytechnic, about the scope of the project as a whole, and perhaps also to solicit a broader response from your committee, or from other members of your funding coalition.

Thank you,

Woody Vasulka

THE VASULKAS

Dear Peter,

April 9-93

As you probably know, I have got involved (for better or worse) with the Brno Polytechnic and now I have to figure out how to sponsor my activity there. It is quite clear that without some real western money I could not hang on for long and there is always a chance that ^{you} would know of some secret sources in Germany or Vienna. I have noticed you also figure in the plans of Mr. Ruller (who is by the way visiting me here in Santa Fe in two weeks). I have furnished some form of a translation for his proposal and will try to get some more funds here (see an attempt to ARTSLINK). Any good suggestions on your end?

Woody



THE VASULKAS

To: WEINER

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April 9-93

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Woody



15 PAGES FOLLOW

SLIDES

Please submit nine slides, standard mount for each artist applying. Do not send glass mounts. Indicate top of slide. Number each slide in the upper left-hand corner in the order you would like them to be shown. Write your initials in the upper right hand corner. Mount them in this order in a clear acetate slide sheet (8 - 1/2 x 11).

1 TITLE AND DATE	
MEDIUM	
DIMENSIONS (IF APPROPRIATE, STATE ANGLE FROM WHICH WORK IS PHOTOGRAPHED AND ANY ADDITIONAL COMMENTS.)	
2 TITLE AND DATE	
MEDIUM	
DIMENSIONS	
3 TITLE AND DATE	
MEDIUM	
DIMENSIONS	
4 TITLE AND DATE	
MEDIUM	
DIMENSIONS	
5 TITLE AND DATE	
MEDIUM	
DIMENSIONS	
6 TITLE AND DATE	
MEDIUM	
DIMENSIONS	
7 TITLE AND DATE	
MEDIUM	
DIMENSIONS	
8 TITLE AND DATE	
MEDIUM	
DIMENSIONS	
9 TITLE AND DATE	
MEDIUM	
DIMENSIONS	

VIDEO CASSETTES

Please submit two samples of your work on separate 1 1/2-inch VHS videocassettes. Cue videocassettes to the 3-5 minute section you most wish the panel to view. For dramatic work, please describe scenes immediately prior to and following selected excerpt. This will help to orient panelists during the review process. (Promotional tapes or artist interviews are not acceptable.)

Woody Vasulka

APPLICANT'S NAME

(play from beginning)

TAPE #1

of Hybrid Auto-Studies for Theater - Mata

TITLE OF PIECE, PART OR MOVEMENT

production

Concept media designs,

APPLICANT'S ROLE (IF IN A GROUP, GIVE IDENTIFYING FEATURES)

1990-1993

DATE AND PLACE RECORDED

BRIEF DESCRIPTION OF WORK:

Various approaches to control of media and dramatic space through interactive technology.

TAPE #2

TITLE OF PIECE, PART OR MOVEMENT

APPLICANT'S ROLE

DATE AND PLACE RECORDED

BRIEF DESCRIPTION OF WORK:

The Vasulkas
Route 6
BOX 100
Santa Fe
New Mexico
87501 USA
FAX : 505-9826790

Dear Woody!

kopii

Posílám poštou projektu na granty a plán provozu školy na příští školní rok.

Počítáme s Vámi, jako s hostujícím profesorem FAVU – vědoucím Ateliéru videoart & multimedia performance.

(Pokud nevíte, zemřel Radek Pilař...)

Finanční situace je velice svízelná, nicméně jsem z fondu VUT získal na projekt "Multimediální inter-akce v digitalizovaném prostředí" pro letošní rok alespoň 90.000.-Kč (grant z Fondu dynamického rozvoje MŠ ještě není vyhodnocen).

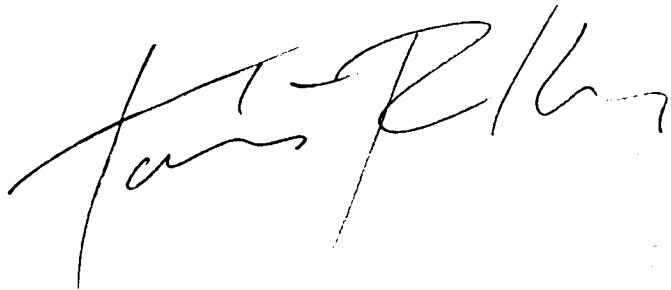
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Minulé pozdravů pro Steinu

Váš

Tomáš Ruller

1.3.1993



Profile of Woody Vasulka

Woody Vasulka was born in Brno, Czechoslovakia where he studied metal technologies and hydraulic mechanics at the School of Industrial Engineering. Later, at the Academy of Performing Arts (Faculty of Film and Television) in Prague, he began to direct and produce short films. He emigrated to the United States in 1965, living in New York City, where he worked as a freelance film editor and experimented with electronic sounds and stroboscopic lights. In 1974, he became a faculty member of the Center for Media Study at State University of New York, Buffalo, and he began investigations into video and the computer, constructing "The Image Articulator," a real-time digital video tool.

With his wife Steina, he founded The Kitchen in New York City, recognized as one of the foremost producing and presenting organizations in the world for experimental media theater. Woody has participated in major video shows worldwide, published articles, composed music, lectured and taught internationally. He is a Guggenheim Fellow, and the recipient of numerous other distinctions including grants from the National Endowment for the Arts and the Maya Deren Award from the American Film Institute in 1992.

Since his move to Santa Fe, New Mexico in 1980, he has produced three major video works: *Artifacts*; *The Commission* (an operatic work based on the legend of Paganini and Hector Berlioz); and *Art of Memory* (a series of "songs" thematically related to early 20th century political events). He is now working on a new, largely computer-assisted work, entitled *Brotherhood*, and he is continuing his investigations into "digital space" through the *Theater of Hybrid Automata* — exhibited in its most recent form at St. Denis, Paris for *Artifices 2*. A laserdisc interactive book he co-edited titled *Eigenwelt der Apparatewelt* featuring the "pioneers of electronic art" was produced by Ars Electronica for the exhibit curated by the Vasulkas in Linz, Austria, summer 1992. This fall he is Guest Professor in the Faculty of Art at the Polytechnic (VUT) in Brno where he will head the Atelier of Videoart and Multimedia. The year 1996 will see a major retrospective of the Vasulka's works at the San Francisco Museum of Modern Art with the publication of an expanded catalogue (book and CD ROM).

[Please see Selected Exhibitions attached.]

March 1993

NEW

PRO-REKTOR
Polytechnical Institute, Brno

Brno, February 9 1993

Dear Sir,

the science council of the Polytechnic in the meeting on February 5th 1993 made a recommendation to the Rector of the Institute, that your Project should be accepted and sponsored. For the year of 1993, the amount of support should stand at

Kcs 90.000,- (Czech Crowns)

In majority, the amounts requested by the applicants well exceeded the funds available to the VUT in Brno. This is the reason the most project budgets were substantially cut. If you do not find the amount of funds allocated for your project sufficient, you may prefer to abandon it. You should notify us immediately if that is so.

The budgets will be transferred to the applicants upon the signing of the contract, probably by the end of February.

With regards

doc.RNDr. Jaroslav Cihlar, CSc.

The project assigned under a category: F

To: ak.soch. Tomas Ruller
faculty of the Arts

A proposal for CREATIVE ACTIVITY IN ARTS project,

submitted in an accordance with charter of funding at VUT
(Polytechnic Institute) Brno (Czech republic) from the
Faculty of Art (FaVU)

A) Basic outline.

1. Project title: Inter-action of (Multi) Media
in Digital Environment

2. Project Summary: New technologies and computer are radically changing conditions in which we live, information revolution in mass communication forms (new) social relationships - not all positive. To face these trends of one sided and manipulative "magical powers" of mass media we see a possible response in familiarizing ourselves with systems able to perform in a mode of creative interactivity. We shall conduct the basic research (of the of newly emerging structures) in light of new criteria and values leading us away from the collapsed postmodern paradigm through ways of integrating the pivotal pathways to knowledge: the science and technology, spiritual awareness and art. This experimentation shall point out to the possibilities and conditions for the synthesis of new lifestyles.

3. Applicant: Tomas Ruller, (akademy diploma in sculpture)
assistant professor
Atelier video - Integrated Multi-media
FaVU (school of the Arts)
Kvetna 34, Brno, PSC 60200
tel: 330065, Fax 332753

4. Workshop location:
Atelier video - Integrated Multi-media
FaVU (school of the Arts)
Kvetna 34, Brno, PSC 60200
tel: 330065, Fax 332753

5. Participants (extended concepts):
Woody Vasulka, artists, professor
Santa Fe, N.M., U.S.A./ Brno

Ivo Serba,CSc.,prof.,ing., KIVT FE VUT Brno
Pavel Rada, FAIR atelier, BVV Brno

6. Expected date of the project:
Feb.1 1993 to Feb.1 1995

7. Amount requested:
500.000,- Kc (Czech crowns)

8. Project Category:
A. New disciplines, new technologies
B. Experimental method Initiative
F. Society, Environment, Technology

In Brno, Jan.4, 1993

Tomas Ruller

B. Project in detail

1. Goal of the research - project

The main goal of this project is a basic research in the field of integrated multi-media activities as they reflect in practises of art.

Interdisciplinary character of this project clearly extends beyond the limits of experiences in a singular category of art, therefore the key strategy here dictates assembling a work team, multidisciplinary in its composition.

It seems quite appropriate to choose Interactive systems of newly emerging Digital technologies to facilitate the search for new paradigms, breaking through the post-modern stagnation. The synthesis of principles should be the method here, leading towards global integration of basic creative processes: of science and technology, spiritual awareness and philosophy and the Arts. In a constant esthetic reassessment (of values) and through implementation of contemporary experimental methods in this newly open and dynamic structure of social relationships and the Environment, the horizon opens to creating of new life styles and new branches of human activity. (The Vanishing point) The point of inflexion is utmost focused here on principles of creativity and its enrichment.

Accordingly, we take into account the ethical aspects of these new experiences, questioning the authenticity and responsibilities contained in these issues. We expect to take a profound humanist stand in the examination of subjects as:

- * digital technologies viewed not only as the esthetic tool, but containing the multidimensional field of creative possibilities,
- * work of art as process (in a state) of being experienced interactively, as a text of dynamic discourse, as living organism,
- * formulation of new criteria of syntax between the author and the viewer, between the co-authors,
- * umelecké dilo tvorené analogicky a realizované svobodnou volbou z možnosti v reagentním prostředí, (beyond translators abilities, W.)

2. The project justification:

The (process) of mapping of newly-borne multi-disciplinary xxxx onto the social strata is taking place in almost parallel fashion throughout the world. A trend of decentralization, conditioned by the radical socio-political

changes and by changes in the new forms of communication, are taking place in truly global proportions. We (ourselves) are following up and are already in communication with the world creative centers such as:

Ohio University, Cincinnati, USA - research in interactive TV (Benjamin Britton)
University of California, San Diego, USA - ArtEcology (Hellen Mayer and Newton Harrison)
Melbourne Polytechnic, Australia - Hi-tech performance (Stellarc)
Media centrum Fukui, Japan - Video and multimedia (Keigo Yamamoto)
Centrum for Art and Media?????, Karlsruhe, Germany - special programming (Heinrich Klotz)
Ars Electronica Linz, Austria,

and other active centers.

The recent symposium in Prague, in memory of the tragically deceased scholar/philosopher of new media, a native of Prague Vilem Flusser, brought out the rare opportunity of a meeting between the foremost authorities of the field here. We experienced the pleasure of the exploit of the newly formed personal contacts. Its our desire as well to connect ourselves with the tradition of the Czech Avantgarde, particularly through work of sculptor Zdenek Pesanek and a composer Bohuslav Martinu.

3. The practical impact of this project:

- * A direct product of this project shall be a work of art,
- * A public presentation (documentation, lectures, exhibitions, performances) should have a broad social impact on the audience, formally presenting the works and the conceptual tendencies of the workshop,
- * This team activities should invent, generate and assemble a set of tools, enabling the development of new technic of notation and scoring, new methods of recording and distribution of polymedia works,
- * The project should promote the reintegration an approach to acquisition of knowledge through: science and technology, spiritual awareness and art,
- * This also should point out the fact, that expanded creative dimensions reflects positively, though indirectly, upon the return of investment spend on the basic research,
- * And that the project could attract the enlightened industrial sponsorship, thus creating hi-tech pool of art tools unabling variety of art practises

4. The Project schedule:

- a. Preparations: February - June 1993
 - organizational structure
 - access to basic documents and information
 - selection of the team and forms of cooperation
 - search for funding and further sponsorship
 - securing conditions for collaboration from abroad
- b. The stage of experimentation: July 1993 - June 1994
 - technical realization
 - technical pool update, customizing, invention, design
 - Securing of optimal space
 - beginnings of experimental work
- c. The stage of realization: July 1994 - January 1995
 - finalizing works of art,
 - public performances
 - project publishing (in many forms)

Each stage of the project provide a full report on the activities and project evaluation, and will make recommendations for conduct of the next phase.

5. The statement of competence to carry on such project

The theme of the project is in an accordance with a specific direction of the "Video atelier" (a contemporary form of the workshop), which in the substance deals with creating integrated multimedia works, with its curriculum based on long and prolific practise of its leaders:

ak.mal. Radek Pilar - video art, animation, audiovisual
 ak.mal. Petr Ronay - intermedia, concept installations
 ak.soch.Tomas Ruller - environment, performance, multimedia

(see bios and support materials):

- Tomas Ruller - catalog "Akce-prostredi" 1990,
- medailon "Umeni jako postoj" (Art as attitude) Vytvarne umeni 1991,
- text from "Fukui Video Bienale" 1991 catalog,
- interview "Palirna" Atelier 1992

These work places dedicated to artmaking are already equipped with the basic technology to be readily interfaced with the curriculum of the faculty of electrical engineering and computer science of the VUT (The Polytechnic, which the applicant is a part of) (see the description of the organizational structure), under an agreement of collaborating with professor Serba. The project also has

access to more commercially oriented company DAVAY, with a professionally equipped studios with 3-d facility.

Obviously, the access to hi-technologies will have to be negotiated through the assistance of our partners from abroad.

The co-author of the project, prof. Woody Vasulka, born in Brno, now living in Santa Fe, New Mexico, has been involved over 25 years in electronic art making and is one well known for his role in the establishment of Video as the Art form.

supporting material:

- project "Digital Space" 1992
- "Curatorial statement" from the anthology "Pioneers of electronic art" (Ars Electronica, Linz, 1992).

6. The Cooperation

Beside the direct involvement of Atelier Video - IMT, FaVU VUT Brno:

KIVT FE VUT Brno (prof.ing. Ivo Serba, CSc.) - computer network programming

Fair Atelier BVV Brno (ing.arch. Pavel Rada) - realization of space

Foundation for Media Access, Prague (Stanislav Miler), cable interactive network

Institute fur Neue Medium, Frankfurt (Peter Weibel/Wiena) - technology in the virtual environment

Monte Video European art laboratory, Amsterdam (Gideon May/Karlsruhe) - interactive programming

7. The circumstantial advantages of the Project:

This project represents a specific concept and opportunity for this newly established faculty of art to introduce a unique curriculum within the larger context of art educational institutions in Czech Republic.

- it examines the grounds for the exploratory activity with the view on the future orientation of the technological park of the VUT,
- it participates directly in the dynamic expansion of the city, with its tradition of exhibiting the contemporary cultural artifacts in coordination with Design Centre, Center for experimental theater and furthermore it is well situated in the proximity to the permanent industrial exhibit grounds.
- it is in accord with the priorities of the educational programs of the Czech republic, with an eye on the development and concepts within the European community

In Brno, January 4, 1993

Tomas Ruller

PRO-REKTOR
Polytechnical Institute, Brno

Brno, February 9 1993

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With regards

doc.RNDr. Jaroslav Cihlar, CSc.

The project assigned under a category: F

To: ak. soch Tomas Ruller
faculty of the Arts

PROJEKT

NOVÉ INTERDISCIPLINÁRNÍ OBORY

- INTEGRACE MODERNÍCH TECHNOLOGIÍ A EKOKULTURY -
SPECIALIZACE FaVU VUT V BRNĚ

FAKULTA VÝTVARNÝCH UMĚNÍ
VYSOKÉ UČENÍ TECHNICKÉ V BRNĚ
1993

The Vasulkas
Route 6
BOX 100
Santa Fe
New Mexico
87501 USA
FAX : 505-9826790

Dear Woody!

kopii

Posílám poštou projektu na granty a plán provozu školy na příští školní rok.

Počítáme s Vámi, jako s hostujícím profesorem FaVU – vedoucím Ateliéru videoart & multimedia performance.

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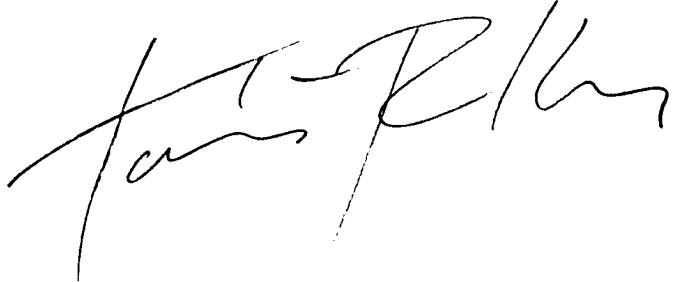
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Minulé pozdravů pro Steinu

Váš

Tomáš Ruller

1.3.1993



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assistant professor
Atelier video - Integrated Multi-media
FaVU (school of the Arts)
Kvetna 34, Brno, PSC 60200
tel: 330065, Fax 332753

4. Workshop location:
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Pavel Rada, FAIR atelier, BVV Brno

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Feb.1 1993 to Feb.1 1995

7. Amount requested:
500.000.- Kc (Czech crowns)

8. Project Category:
A. New disciplines, new technologies
B. Experimental method Initiative
F. Society, Environment, Technology

In Brno, Jan.4, 1993

Tomas Ruller

NÁVRH PROJEKTU UMĚLECKÉ TVŮRČÍ AKTIVITY

PODLE STATUTU FONDU VUT V BRNĚ

FaVU 1993

A. Základní list.

1. Název projektu: **Multimediální inter-akce
v digitalizovaném prostředí**
2. Anotace projektu: Nové technologie a komputerizace radikálně mění životní prostředí člověka, informatická revoluce masových komunikačních prostředků formuje společenské vztahy – nejen pozitivně. Alternativu k jednostranně manipulující "magické moci" medií spatřujeme v systémech rostlých na bázi inter-aktivní kreativity. Základní výzkum nových hodnotových kritérií hledajících východisko z postmoderního zborcení paradigm povede nás cestou integrace střežejních přístupů k poznání: vědecko-technického, duchovního a uměleckého. Experimentace nových oborů bude směřovat k tvorbě životního stylu.
3. Navrhovatel: Tomáš Ruller, akad.soch., odborný asistent
Atelier video - integrovaná multimedialní tvorba,
FaVU, Květná 34, Brno, PSČ 602 00,
tel.: 330065, FAX 332753
4. Pracoviště navrhovatele: FaVU VUT Brno,
Atelier video - integrovaná multimedialní tvorba,
FaVU, Květná 34, Brno, PSČ 602 00,
tel.: 330065, FAX 332753
5. Spoluřešitelé projektu: prof.Woody Vašulka,
Santa Fe, Nové Mexiko, USA / Brno.
prof.ing. Ivo Serba, CSc., KIVT FE VUT Brno,
ing.arch. Pavel Rada, FAIR ateliér, BVV Brno.

6. Předpokládaná doba trvání projektu: 1.2.1993 - 1.2.1995

7. Požadovaná výše finančních prostředků: 500.000,- Kč

8. Oborové zařazení projektu:

- A. Nové obory, nové technologie.
- B. Rozvoj experimentálních metod.
- F. Společnost, prostředí, technika.

V Brně, 4.1.1993

ak.soch.Tomáš Ruller

B. Podrobné zdůvodnění návrhu

1. Cíl výzkumu - projektu

Hlavním cílem tohoto projektu je základní výzkum na poli integrovaných multimedialních aktivit v oblasti umělecké reflexe.

Mezioborový charakter tohoto projektu přesahuje rámec rýze umělecké odbornosti, proto klíčovou roli zaujme sestavení multidisciplinárního pracovního týmu.

Pro hledání východiska z postmoderní krize paradigm se jeví vhodnou platformu inter-aktivních systémů nových digitalizovaných technologií. Principiální syntéza by měla být hlavní metodou integrace základních tvůrčích přístupů ke světu: vědecko-technického, filozoficko-duchovního a uměleckého. Estetický výzkum hodnotových kritérií a rozvíjení nových experimentálních metod v otevřené dynamické struktuře společenských vztahů a životního prostředí povede na horizontu tvorby životního stylu ke vzniku nových oborů. Úběžníkem tohoto směřování je zde samotný princip kreativity a jeho rozvíjení.

Na zřeteli máme morální aspekty nových zkušeností, související s otázkami autenticity a zodpovědnosti. Filozoficky bude mít naše práce hluboce humánní měřítko.

Předpokládáme bližší zkoumání těchto fénoménů:

- * digitální technologie, nikoli jako estetický nástroj, ale jako multidimensionální pole kreativních možností,
- * dílo jako proces zažívaný v aktivitě inter-akce, jako text existující v pohybu diskursu, jako živý organismus,
- * formulace nových kritérií syntaxe redefinující vztah autor - divák ve vztahu spolu-autorů,
- * umělecké dílo tvořené analogicky a realizované svobodnou volbou

z možnosti v reagentním prostředí.

2. Důvody pro návrh projektu:

Mapování oblastí rodících se multidisciplinárních oborů probíhá paralelně v různých zemích světa. Decentralizace způsobená převratnými společenskými změnami v souvislosti s novými formami komunikace umožňuje přímé propojení v globálním mřížku. Sledujeme a máme spojení s pracovišti:

Ohio Univerzita Cincinnati USA - výzkum inter-aktivní TV (Benjamin Britton)

Kalifornská univerzita, San Diego USA - ekologické umění (Hellen Mayer a Newton Harrison)

Polytechnika v Melbourne Australie - Hi-tech performance (Stellarc)

Media centrum Fukui, Japonsko - video a multimedia (Keigo Yamamoto)

Centrum pro umění a media, Karlsruhe, Německo - speciální programy (Heinrich Klotz)

Ars Electronica Linz, Německo - umění endo a nanotechnologií (Gottfried Hattinger)

a další pracoviště.

Nedávné pražské symposium k památce tragicky zemřelého filozofa nových médií Viléma Flussera, pražského rodáka, umožnilo setkání předních protagonistů právě zde. Příležitosti vzniklých osobních kontaktů z přesunu dění a zájmu do naší oblasti by bylo vhodné využít. Navázali bychom na tradici české avantgardy 20. let, konkrétně na dílo sochaře Zdeňka Pešánka a Bohuslava Martinů.

3. Praktická hodnota projektu:

- * přímým produktem projektu bude konkrétní umělecké dílo,
- * veřejná prezentace (dokumentace, přednášky, expozice, představení) by měla mít široký společenský dopad a plnit reprezentativní funkci,
- * výstupy by měly být využity pro zpracování dosud neexistujících učebních pomocík pro nově vznikající obory (skripta, videokazety atp.),
- * projekt by měl napomoci v reintegraci základních přístupů k poznání : vědecko-technického, duchovního a uměleckého,
- * důraz na rozvoj tvůrčích schopností umožní nepřímo ekonomizovat základní výzkum,
- * přímý ekonomický zisk lze předpokládat v obohacení technologického parku pracoviště formou sponzoringu a výhodných slev.

4. Plán řešení projektu

- a. Přípravná fáze: únor - červen 1993
 - organizační příprava
 - získání dostupných podkladových materiálů,
 - doplnění pracovního týmu a strukturování kooperace,
 - hledání dalších sponzorů a jednání s nadacemi,
 - přímé zajištění zahraniční spolupráce.
- b. Experimentální fáze: červenec 1993 - červen 1994
 - technická příprava
 - doplnění technologií, inovace,
 - zajištění optimálního prostoru,
 - zahájení experimentace.

c. Realizační fáze: červenec 1994 – leden 1995

prezentace

- finální tvůrčí práce,
- veřejné představení realizovaného uměleckého díla
- dokumentace.

Každá fáze bude zakončena průběžnou zprávou a hodnocením dosažených výsledků včetně strategického plánu pro další období.

5. Kompetence pracoviště k řešení navrhovaného projektu

Tematika projektu odpovídá oborovému zaměření ateliéru Video – integrovaná multimedialní tvorba a odbornosti i dlouholeté praxi jeho pracovníků:

ak.mal. Radek Pilař – video art, animace, audiovize,

ak.mal. Peter Ronai – intermedia a konceptuální instalace,

ak.soch. Tomáš Ruller – enviroment, performance, multimedia,

viz biografie a přílohy:

- Tomáš Ruller – katalog "Akce-prostředí" 1990,
- medailon "Umění jako postoj" Výtvarné umění 1991,
- text z katalogu "Fukui Video Biennale" 1991,
- rozhovor "Palírna" Ateliér 1992.

Toto specializované pracoviště je vybaveno základním technickým zařízením pro rozbehnutí výzkumu ve spolupráci s prof. Serbou z katedry výpočetní techniky elektrotechnické fakulty VUT. Lze využít také techniku firmy DAVAY, pracující na profesionální komerční produkci v oblasti 3D animace.

Přístup k další špičkové technologii by měla zajistit spolupráce se zahraničními partnery.

Spoluautor prof. Woody Vašulka z Brna, pracující v oboru již 25 let v Santa Fe v Novém Mexiku je světovnámým zakladatelem videoartu

příloha:

- projekt "Digitální prostor" 1992,
- "Kurátorské prohlášení" z antologie "Průkopníci elektronického umění" pro Ars Electronica Linz, 1992).

6. Kooperace

Kromě ateliérů Video - IMT, FaVU VUT Brno:

KIVT FE VUT Brno (prof.ing. Ivo Šerba, CSc.) - počítačová síť, programování, doplňky HW a SW.

Fair Atelier BVV Brno (ing. arch. Pavel Rada) - řešení prostoru.

Nadace pro zpřístupnění médií Praha (Stanislav Miler) - kabelové interaktivní sítě.

Institut pro nová média Frankfurt (prof. Peter Weibel/Vídeň) - technologie virtuální reality.

Monte Video Evropská umělecká laboratoř Amsterdam (Gideon May/Karlsruhe) - speciální programy HW a SW.

7. Podpůrné okolnosti pro návrh projektu.

Projekt naplňuje specifické koncepce nově vznikající fakulty výtvarných umění s ojedinělou specializací v rámci uměleckého školství v ČR,

- prozkoumává půdu tvůrčích výzkumných aktivit s výhledem k zaměření budoucího Technologického parku VUT,
- zapojuje se do dynamického rozvoje města Brna s perspektivními možnostmi BVV a tradicí výstav současné kultury v kordinaci s aktivitami Design centra a Centra experimentálního divadla.
- je v souladu s prioritami vzdělávacích programů ČR v rámci evropské integrace.

V Brně, 4.1.1993

ak. soch. Tomáš Ruller

C. Návrh finančního zabezpečení projektu na rok 1993

1. Odměny	0
2. Dohody o pracích mimo pracovní poměr	10.000,-
<hr/>	
A. Mzdové prostředky celkem	10.000,-
B. Cestovné	95.000,-
c. Ostatní výdaje:	
materiálové výdaje	80.000,-
odborná literatura, videokazety atp.	25.000,-
dokumentace projektu	50.000,-
poštovné, telefony, faxy	20.000,-
služby	20.000,-
<hr/>	
D. Celkem neinvestiční prostředky	300.000,-
E. Investiční prostředky	
hardware	150.000,-
software	50.000,-
<hr/>	
F. Předpokládané výdaje celkem	500.000,-

Zdůvodnění:

ad A. Veškeré činnosti nelze zajistit v běžné pracovní náplni.
ad B. Suma pokrývá účast řešitelů na sympoziích a pracovních setkáních k dané tematice.
ad C. Uvedené částky pokrývají základní chod projektu.
ad E. Doporučená investice doplňuje předpokládané sponzorské příspěvky (přičemž získaná technologie bude mnohonásobně vyšší hodnoty).

V Brně, 4.1.1993

ak.soch.Tomáš Ruller

PROREKTOR
Vysokého učení technického v Brně

V Brně dne 9. února 1993
č.j.: 54 /99860/93

Vážený pane,

sděluji Vám, že vědecká rada VUT na svém jednání dne 5. 2. 1993 doporučila rektorovi VUT přijmout Váš projekt. Na rok 1993 Vám bude přidělena částka

Kčs 90 0009--

Finanční požadavky navrhovatelů projektů většinou překračovaly možnosti Fondu vědy VUT v Brně. Z tohoto důvodu byly finanční požadavky u většiny projektů podstatně zkráceny. V případě, že nebude schopen (-a) z přidělené částky financovat řešení Vašeho projektu, můžete od Vašeho projektu ustoupit. Tuto skutečnost sdělte neprodleně referátu vědy VUT v Brně - tel. 740 500/126.

Finanční prostředky budou převedeny řešitelům projektů formou interní smlouvy pravděpodobně koncem měsíce února.

S pozdravem

doc. RNDr. Jaroslav Cihlář, CSc.

Projekt zařazen
do kategorie: **F**
č.: 37/93

Vážený pan
ak. soch Tomáš Ruller
fakulta výtvarných umění



ARTS LINK—CENTRAL EUROPE, EASTERN EUROPE, THE FORMER SOVIET UNION AND THE BALTICS

Past decades of political and economic isolation have undermined connections between U.S. artists and arts organizations and their counterparts in the countries of Central Europe, Eastern Europe, the former Soviet Union and the Baltics (the "Region"). Within the last few years, the opening of these societies has created a dramatic wave of demand from U.S. artists, arts organizations and audiences for more exposure to the arts and artists of the Region.

ArtsLink, a public-private initiative, has been created to respond to that demand. A partnership of the National Endowment for the Arts, the Open Society Fund/Soros Centers for Contemporary Art, the Trust for Mutual Understanding and Citizen Exchange Council (CEC), ArtsLink enables U.S. artists and arts organizations to work collaboratively with their overseas counterparts on projects that result in reciprocal benefits. ArtsLink facilitates two-way exchange of arts professionals in two program categories: ArtsLink Collaborative Projects and ArtsLink Fellowships.

ARTS LINK COLLABORATIVE PROJECTS

ArtsLink Collaborative Projects provide support for individual U.S. artists or groups of up to five artists to undertake projects in the Region in partnership with their overseas colleagues. ArtsLink Collaborative Projects enable U.S. artists to work with other artists in the Region to:

- explore significant artistic developments in their fields
- establish mutually beneficial artistic exchange
- pursue artistic collaborations that will enrich their work, and/or
- create new work that draws inspiration from the knowledge and experience gained in the country visited

Projects should be beneficial to the participants from both countries. Proposals should address the applicant's perspectives on the cross-cultural challenges that are endemic to societies in transition. Applicants should, as appropriate, specify their commitment to sharing the knowledge gained through the collaboration with others in their own communities.

~~Artists who have specific projects in mind but lack contacts in the Region may consult with CEC for regional resources before applying.~~

GRANT AMOUNTS

ArtsLink Collaborative Projects grants for individuals and groups will generally range from \$500 to \$2,500 depending on project budget. No grant will exceed \$5,000. Grants will seldom cover the applicant's total international project expenses.

ELIGIBILITY

Applications for ArtsLink Collaborative Projects are accepted from creative, interpretive and traditional artists working in the performing arts and in the design, literary and visual arts who intend to undertake projects in Central Europe, Eastern Europe, the former USSR or Baltic countries.

Applicants must be citizens or permanent residents of the

United States. Applications for ArtsLink Collaborative Projects are not accepted from curators, scholars, presenters, administrators or critics. Students and student or recreational amateur groups are not eligible to apply.

Artists awarded an ArtsLink grant in 1993 are not eligible to apply again until 1995.

ArtsLink Collaborative Projects grants do not support solo exhibitions, performances or participation in performing arts festivals abroad. Such activities may be included only as a component of the overall collaborative project proposed by the applicant.

REVIEW CRITERIA

All ArtsLink applications will be evaluated by peer review panels. Criteria for ArtsLink Collaborative Projects are:

Artistic excellence of the applicant's work

Feasibility of project plan, including strategies to gain access to resources necessary to complete the artist's proposed work

Extent to which working within the proposed country/culture is consistent with the applicant's artistic vision and would contribute to his/her creative growth

Extent to which the project would be beneficial to the applicant and to the host artist, organization and community

Evidence of specific plans for interaction with arts communities and, as relevant, audiences abroad

Applicant's intended use of experience and knowledge gained upon return to his/her own community

HOW TO APPLY

All applications for ArtsLink Collaborative Projects must be received by CEC on or before April 5, 1993, for projects beginning no earlier than July 19, 1993. Applicants will be notified of the status of their applications approximately twelve weeks after the deadline.

Proposal for CREATIVE ACTIVITY IN THE ARTS PROJECT

submitted in accordance with charter funding at VUT (Polytechnic Institute) Brno (Czech Republic) from the Faculty of Art (FaVU).

A) BASIC OUTLINE

1. Project title: Interaction of (Multi) Media in a Digital Environment
2. Project summary: New technologies and the computer are radically changing the conditions in which we live. The information revolution in mass-communication systems is forming new social relationships worldwide — not all of them positive. To meet and face these developing trends, such as the one-sided and often manipulative "magical powers" hi- tech mass media invokes, a possible response may be to familiarize ourselves with the systems capable of performing in a mode of creative interactivity. We shall conduct basic research into the newly emerging tools and structures in light of new criteria and values in order to lead us away from the collapsed postmodern paradigm through integration of the pivotal pathways to knowledge: science and technology, spiritual enlightenment, and art. This experimentation shall point to new possibilities and conditions for the synthesis of emerging lifestyles.
3. Applicant: Tomas Ruller (academy diploma in sculpture)
Assistant Professor
Atelier Video — Integrated Multi-media
FaVU (School of the Arts)
Kvetna 34, Brno, PSC 60200
tel: 330065, fax: 332753
4. Workshop location:
Atelier Video — Integrated Multi-media
FaVU (School of the Arts)
Kvetna 34, Brno, PSC 60200
tel: 330065, fax: 332753
5. Participants (extended concepts):
Woody Vasulka, artist, professor
Santa Fe, NM, U.S.A. / Brno

Ivo Serba, CSc., prof., ing., KIVT FE VUT Brno

Pavel Rada, FAIR ateloir, BVV Brno
6. Expected date of the project:
February 1, 1993 to February 1, 1995

7. Amount requested:

500,000 KC (Czech Crowns)

8. Project category:

- A. New disciplines, new technologies
- B. Experimental methods initiative
- F. Society, environment, technology

B. PROJECT IN DETAIL

1. Goal of the research project:

The main goal of this project is a basic research into the field of integrated multi-media activities as they reflect on the practices of art.

The interdisciplinary character of this project clearly extends beyond the limits of experiences in a singular category of art, therefore the key strategy here dictates assembling a work team, multidisciplinary in its composition.

It seems quite appropriate to choose interactive systems of newly emerging digital technologies to facilitate the search for new paradigms, breaking through the post-modern stagnation. The synthesis of principles should be the method employed, leading towards a global integration of the basic creative processes: in science and technology, spiritual awareness and philosophy, and the arts. With a constant aesthetic reassessment of values, and through implementation of contemporary experimental methods in this newly opened dynamic field of social relationships and the environment, the horizon expands to embrace the creation of new life styles and new branches of human activity. The vanishing point, or the point of inflection, is focused here on the enrichment of the principles of creativity.

Accordingly, we take into account the ethical aspects of these new experiences, and the responsibilities contained in these issues. We expect to take a profoundly humanist stand on the examination of such subjects as:

- digital technologies viewed not only as an aesthetic tool, but included in multidimensional fields of creative possibilities;
- work of art as process (in a state) of being experienced interactively, as a text of dynamic discourse, as a living organism;
- formulation of new criteria of syntax between the author and the viewer, between co-authors;
- umclecké dilo tvorene analogicky a realizovane svobodnou volbouz moznostiv reagentnim prostredi. (beyond translators abilities, W.)

2. The project justification:

The process of mapping newly-borne multi-disciplinary media onto the social strata is taking place in almost parallel fashion throughout the world. A trend of decentralization — conditioned by the radical socio-political changes and by changes in the new forms of communication — is taking place in truly global proportions. We are following these trends and are already in communication with the world creative centers, such as:

- Ohio University, Cincinnati, U.S.A. — research in interactive television (Benjamin Britton)
- University of California, San Diego, U.S.A. — ArtEcology (Helen Mayer and Newton Harrison)
- Melbourne Polytechnic, Australia — hi-tech performance (Stellarc)
- Media Centrum Fukui, Japan — video and multimedia (Keigo Yamamoto)
- Centrum for Art and Media, Karlstrube, Germany — special programming (Heinrich Klotz)
- Ars Electronica, Linz, Austria
- and other active centers.

The recent symposium in Prague, in memory of the tragically deceased scholar/philosopher of new media, a native of Prague, Vilém Flusser, brought out the rare opportunity for a meeting between the foremost authorities of the field. We experienced the pleasure of exploiting our newly formed personal contacts. It is our desire as well to connect ourselves with the tradition of the Czech avant-garde, particularly through the work of sculptor Zdenek Pesanek, and composer Bohuslav Martinu.

3. The practical impact of this project:

- a direct product of this project shall be a work of art;
- a public presentation (documentation, lectures, exhibitions, performances) should have a broad social impact on the audience, with a formal presentation of the works as well as the conceptual tenets of the workshop;
- team activity will include invention, generation, and assemblage of a set of tools, enabling the development of a new technique for notation and scoring, as well as new methods for recording and distribution of polymedia works;
- the project will promote the reintegration and approach to acquisition of knowledge through: science and technology, spiritual awareness, and art;
- we should also point out the fact that expanded creative dimensions will reflect positively, though indirectly, on a return of the investment spent in basic research, and that the project could attract enlightened industrial sponsorship, thus creating a hi-tech pool of art tools enabling a variety of art practices.

4. The project schedule:

a) Preparations: February—June 1993

- organizational structure
- access to basic documents and information
- selection of the team and forms of cooperation
- search for funding and further sponsorship
- securing conditions for collaboration from abroad

b) Experimentation: July 1993-January 1994

- technical realization
- technical pool update, customizing, invention, design
- securing of optimal space
- beginnings of experimental work

c) Realization: July 1994-January 1995

- finalizing works of art
- public performances
- project publishing (in many forms)

During each stage of the project we will provide a full report on the activities with a project evaluation, and also make recommendations for conduct of the next phase.

5. Statement of competence:

The theme of the project is in accordance with a specific direction of the "video atelier" (a contemporary form of workshop) which in substance deals with creating integrated multi-media works with a curriculum based on long and prolific practice by its leaders:



- ak. mal. Radek Pilar — video art, animation, audiovisual
- ak. mal. Petr Ronay — intermedia, concept installations
- ak. mal. Tomas Ruler — environment, performance, multimedia

(see bios and support materials):

- Tomas Ruler — catalog "akce-prostredi" 1990
- medalion "Umeni jako postoj" (Art as Attitude) Vytvarne umeni 1991
- text from "fukui Video Bienale" 1991 catalog
- interview "Palirna" Atelier 1992

The work places dedicated to artmaking are already equipped with the basic technology to be readily interfaced with the curriculum of the faculty of electrical engineering and computer science at the VUT (The Polytechnic, which the applicant is part of) [see description of the organizational structure] under a collaboration agreement with professor Serba. The project also has access to the professionally-equipped studio (with 3-D facility) of the more commercially oriented company DAVAV.

Obviously, some access to hi-technologies will need to be negotiated with the assistance of our partners abroad. The co-author of the project, Professor Woody Vasulka, born in Brno, now living in Santa Fe, New Mexico, has been involved over 25 years in electronic artmaking and is well-known for his role in the establishment of video as an art form.

Supporting materials:

- project "Digital Space" 1992
- "Curatorial Statement" from the anthology *Pioneers of Electronic Art* (Ars Electronica, Linz, 1992)

6. The cooperation:

Beside the direct involvement of Atelier Video — IMT, FaVU VUT Brno, we will also make use of:

- KIVT FE VUT, Brno (prof., ing., Ivo Serba, CSc.) — computer network programming
- Fair Atelier BVV, Brno (ing., arch., Pavel Rada) — realization of space
- Foundation for Media Access, Prague (Stanislav Miler) — cable interactive network
- Institute fur Neue Medium, Frankfurt (Peter Weibel/Vienna) — technology in the virtual environment

—MonteVideo European Art Laboratory, Amsterdam (Gideon May/Karlsruhe) —
interactive programming

7. The circumstantial advantages of the project:

This project represents a specific concept and opportunity for this newly established faculty of art to introduce a unique curriculum within the larger context of art educational institutions in the Czech Republic.

— It examines the grounds for an exploratory activity with a view to the future orientation of the technological park of the VUT.

— It participates directly in the dynamic expansion of the city, with its tradition of exhibiting contemporary cultural artifacts in coordination with the Design Centre, a center for experimental theater, which is furthermore well situated in proximity to the permanent industrial exhibit grounds.

— It is in accord with the priorities of the educational programs of the Czech Republic, with an eye on the development and concepts within the European community.

— Tomas Ruller, January 4, 1993

Project: *The Theater of Hybrid Automata*

After my encounter with 3D-animated computer image generation in the late eighties, I suspended my video imagemaking and began to probe the relationship between objects and space. Although the digital space offers many interesting and expanded concepts of a world seen through the camera (as a camera obscura), I was compelled to confront this newly acquired workspace in a somewhat binary fashion — through the virtual representation, constructed within the computer, simultaneously with the actual physical construction, assembled in the form of a "stage," operated electronically. By convenient coincidence, the field of multimedia interactivity was just opening up, offering the basic devices and protocol for rendering control over a small stage-like setting, giving the project its name: the *Theater of hybrid Automata*. As with my other media investigations, it was designed to provide new experiences. Learning seems to be the most intensive part of this process for the artists, the participants, and the audience.

In 1985, Steina Vasulka collaborated with singer Joan La Barbara on a series of interactive compositions, which were summarized in La Barbara's theatrical project "Events in the Elsewhere" utilizing in part the design components of what was to become the "Theater." With the addition of a "cube" structure by David Dunn, the system became a complex audio-visual machine. In this configuration the installation was included in the Ars Electronica Festival in Linz, Austria in 1990. The system acquired a MIDI violin as a control device and a laserdisc was added as part of the real-time interactive display. In Ferrara, Italy in 1991 where David Dunn performed "Pariah" designed for solo performer based on our work with actor Tim Thompson. The "Theater" was awarded the L'Immagine Elettronica Prize. Last fall, it was exhibited at Artifices 2 in Saint Denis, Paris, and a collaborative project is currently in the works involving composer Morton Subotnik with funds from CalArts for 1993.

By now (1993) the definition of this project centers around its ability to exhibit certain patterns of behavior, either in the machine-to-machine relationship or in its interaction with people. (See technical description of the Theater.) Although each "channel" of a sensor functions linearly on its own, when involved in a network of "poly-topical" or "poly-chronical" events, the result to the human observer becomes, to say the least, provocative when combined elements such as voice, gesture, and image are the resulting artifacts.

The physicality of the installation has also acquired a specific economy and mobility: media systems have shrunk to portable scale and affordable prices. It is tempting to redefine the centralized experimental centers of the past in favor of a new, radically-different mobile access to aesthetic experimentation. In this light, the "Theater" represents one possible form, particularly suitable for multi-locational workshops, duplicatable in other countries, able to travel on short notice to a festival or to be turned instantly into a production or broadcast facility. When viewed as a unified pool of enlightened tools and software, the "Theater," with its the participatory character, allows artists to work outside organizational superstructures clearly giving more autonomy to the creative individual and lending itself to ongoing, open-ended experimentation and collaboration.

3.

STATEMENT IN ANSWER TO QUESTIONS:

a. Recently visiting my home town of Brno I met a remarkable group of artists, who were in fact the Art Faculty of the Polytechnic Institute, which is part of the higher education system under the acronym VUT. The chairman of the department Tomas Ruller is a well-known performance artist who is now in the process of developing an educational curriculum for his new department. In no time he solicited my participation and we began drafting a program for building an Interactive Media Stage, an electronically organized performance space based on my concepts for the Theater of Hybrid Automata. Professor Ruller has engaged me as a Guest Professor for fall 1993 to direct the Atelier of Videoart and Multimedia and to continue building support for our larger project. (as outlined in the attached proposal). The project, titled — "Interaction of Multimedia in a Digital Environment" was awarded a grant from the VUT (90,000 Kc) for 1993. My own ongoing investigation (Theater of Hybrid Automata) is a part of this larger project.

b. Though I am now a permanent resident of the United States, I was born and raised in Brno, so I speak the language. Also, I am becoming more familiar with the Faculty of Art at the Polytechnic through my collaborative work with Tomas Ruller.

c. The Vasulkas, Steina and I, have a long personal history of media activism, including organizing alternate media facilities (The Kitchen, NYC 1971), establishing electronic art curriculum (SUNY at Buffalo, 1974-79) and conducting numerous lectures, workshops, and exhibits throughout the United States and Europe. In recent years, Europe is becoming increasingly involved in media both in terms of art and education. Europe, especially East Europe, becomes a new territory for these practices. Accordingly, the artists, faculty and students of Brno shall benefit from this new and extended curriculum in two ways: directly, having a working environment for digital art experimentation; and indirectly, through my acquired knowledge of information, methodologies and art strategies.

d. In graduating from a Prague film school I am familiar with the methods of media production during the time of a socialist economy. This will be my first involvement in the new economy, so I can't entirely foresee the problems, but knowing the team with which I will be associated I am confident that such an undertaking will be fruitful.

e. Czech is my native tongue. Besides, if necessary we can converse in other languages: English, or rudimentary Russian.

f. There are some important and specific features in the region of Brno. Brno itself is the second largest town of the Czech Republic. Located in Moravia, it has become mainly an industrial town in modern history, first through the textile industry, later through metal work and armaments. Its proximity to Vienna has made a significant imprint on the makeup of the town and its institutions. The Polytechnic Institute has been an important center for the theory and practice of science and technology, and recently the influence of both on the arts. The city has been traditionally a leading

proponent of modern architecture and industry. It hosts a yearly industrial fair and has large exhibition spaces in its Exhibition Grounds. Furthermore, Brno's proximity to Austria and Germany allow for advantageous contacts with artist and organizations from those countries who are working on similar projects. (see proposal submitted to VUT attached) Also, Brno offers an interesting contrast to Prague living as it does in the shadow of the larger town. Consequently, Brno has become obsessed with the contemporary arts and therein lies its strength, particularly in the fields of linguistics, poetry and technological arts. Brno is proposing a high-tech park as part of the Polytechnic Institute.

g. In my conversations with Tomas Ruller we came to the conclusion that the exhibiting Industrial Park would be very interested in a high-tech permanent artistic performance space dedicated to artistic exploration to become a permanent part of the industrial park. This would allow for an interface of our project and its goals with a much larger audience. My major concern now is to interface with the art community through the project of the Theater of Hybrid Automata which would create or leave behind a permanent stage for exploration.

h. I never fully lost contact with my home town.

i. Increasingly Eastern European artists are invited directly into the southwest (mainly Texas and Arizona) so we here in Santa Fe may be able to intercept this stream. Santa Fe is itself already a major stopping place for these artists because of the cultural richness. I will act as a facilitating agent between American artists and the local artists and organizations in Eastern Europe.

sdělit médium performance ze závislosti na divadelním projevu. Určitá podobnost s postupy některých akcí vadila na provázku a Hadividadla (např. při příležitosti divadla v pohybu v roce 1987) se při povrchním nazírání poměrně snadno nabízely. Jak se k tomuto problému avíš dnes?

Cas od času je nutné vyvratetomy, když už to je významný kompetentní kritika. Ani tenkrát jsem však rozdělně neodmítl symbolickou interpretaci docela. Bránil jsem se jen její absolutizaci. Akceptoval jsem ji jako jednu z mnoha vrstev „čitelnosti“. Mnohem případnější ovšem byla pro postmodernu relevantní otázka alegorie. Ta nicméně také nemá přímou spojitost

vymezením performance jako média vzhledem k divadlu (které vytváří iluzivní prostor, iluzivní čas a iluzivní místo, kde herec hraje předepsanou roli a předstírá někoho jiného – na rozdíl od akce v reálném čase a prostoru a skutečném dějem a performerem, který prezentuje sebe sama). Je podstatné, že důraz se klade tam, kde je to, co se děje, je to, co se děje“, a proto médium performance přes určité podobnosti zůstává se světem divadla neslučitelné. Proč se u nás v posledním deseti letech nezajížděla sance pro přežití právě v okruhu širších aktivit zmíněných divadel a nikoli galerii jako v zahraničí, je otázka spíš kulturně politická. Ostatně ve světě se využívají performance jak ve specializovaných cenných, tak fungují dobře i kluby se široce otevřeným programem a dnes lze sledovat i nový příliv do galerií a muzeí.

Táhla druhá hlavní performance z 8. března nazvaná „Palírna“ měla výrazně jiný charakter než Performance a staré téma provedená předchozího dne. Zdůrazněná byla hladká, metodická činnost od přípravy destilačního stroje až po první ochutnávku čerstvě vyrobeného alkoholu kolísala od nezajížděného provádění technických kroků až po bodyartově pojatou sekvenci zapojení vlastního těla do řady chemických pokusů a demonstrací. Byl citit synkretický charakter celé akce a výrazně vlastiční přístup jak k samotným úkonům, tak i k divákům. Dá se hovořit v tvém případě o akceptování tohoto postmodernního výdobytku v tvé práci?

Palírna nebyla v úzce vymezeném slova smyslu performance. Už to, že byla uvedena jako „prezentace“ pod titulem „vyložená akce“, mělo postihnout její výrazně jiný charakter. Neřekl bych, že byla pouze „chladná“, střídala velmi různé náladu. To co máš asi na mysli, bych nazval spíš strohosti nebo oproštěnosti. Čistě funkční provádění zvolených úkonů překonávalo vody vnější efektivnosti vizuálně bohatých chemických reakcí. I momenty distance, a to i k divákům, byly předány blízkostí až přímým kontaktem.

NĚKOLIK OTÁZEK PRO TOMÁŠE RULLERA

vyprázdnila dosah i tohoto pojmu

bem, že obsah tohoto pojmu vyprázdnil, takže zůstalo jen zaklínadlo beze smyslu. Trik používaný podle okolnosti jako zadní vrátká nezachytitelnosti, jako výmluva ze zodpovědnosti, není ovšem nic jiného než sofismus. Jako takový tento „výdobytek“ neakceptuji.

Při svých akcích zhusta pracuje se spoustou indiferentních předmětů většinou nijak nezatížených možným symbolickým výkladem. V Palírně však všechny křivule, vaničky, misky, akvárium, sklenice, hadice a další nabývaly i svým uspořádáním až hodnou objektů, což bych přirovnal k metodě vycházející z dnešní vlny instalací. Několikrát dříve jsi místo samotné akce pouze vystavil kolekci předmětů, které „hrály“ předtím v některé performance (Starší – mladší, Dialog Praha – Los Angeles, Umění akce v Mánesu atd.). Samotné věci již nereferovaly jen o sobě, ale jejich vystavení mělo charakter archivu. Několikrát mě napadlo, že vytváříš novou transformaci objektových tendencí z 60. let (např. Spoerri). Předměty jsou „dotýkané“, posvěcené a proměněné tvou osobní činností, fluidem účasti na předchozím rituálu, mají v sobě něco z tebe. Zajímalo by mě, proč přenášíš své osobní performační úsilí pomocí médií – předmětů? Ověřuješ si tak účinky samotné performance? Hledáš tak možnost jakési předmětné fixace konkrétní činnosti konkrétního člověka v konkrétních souvislostech? Vždyť se tak vzdáváš toho základního, co charakteruje performance. Nebo myslíš, že princip muzea může být dostatečným nosičem původního náboje?

Dnešní vlna instalací je zase převážně produkci objektů na objednávku trhu. Nevýhodou „a la thèse“ instruovaného programu s přejatým „know how“ je velmi úzce normovaná metoda reprodukující klišé. Otázka vzniku hodnot a hodnotových kritérií je samozřejmě zásadní.

žádou za zničení artefaktu. Protože však struktura tohoto díla zahrnovala už proces vzniku formy, akceptoval jsem i její časný zánik. Střepy po dobu výstavy ztělesňovaly „Big bang“ jako reliktové záření. Byly ovšem součástí ještě trvajícího celkového tvaru. Zbytkové elementy struktury již rozpadlé jsou na tom jinak. „Dotýkané předměty“ se liší od vnějšího záznamu události (pisemného popisu, videa atd.), obdobně jako lze rozlišovat magický zákon vnitřního souladu: na kontaktní z principu doteku a analogický z principu podobnosti. To oboje mimo ohromené přichází v úvahu jen v distanci k původnímu jсoucnu prvky rozpadlého tvaru mohou být buďto ponechány volně toku vlastních proměn, je možné s nimi dálé zacházet v nových dlech, anebo jsou konzervovány a stávají se relikti. Otázka „principu muzea“ se tedy týká fenoménu fetišismu prostupujícího nejen výtvarným uměním.

Zmíněná instalace Ne-akce (zahrnující registrátku s opravdovým archivem) byla reflexí této problematiky a s tímto principem polemizovala. Už zapojení dokumentací do struktur díla (na počátku 80. let) otevřelo celé pole možností dalších vstupů přes zásahy bezpečnostních složek, hasičů apod. až po chování konkurenční reakce médií atd.

Zůstává vlastně jen otázka vztahu stop, průběhu cesty a cíle.

Akce v 60. letech, happeningy a hnutí Fluxus měly zhusta ideologické podtexty alespoň v rovině revolty a hledání alternativních východisek. Performance 80. let a počátku 90. let u nás v některých případech na tomto stanovisku, i když v poněkud pozměněné podobě, setrvává. Táhla Palírna však směřuje spíše k chladné vyprázdnenosti a sebereferenci. Tvé chemické pokusy a demonstrace jsou v zásadě indiferentní činností s více

vaze skutečnosti jako celku a praktického postoje. Je to pokus o záchranu jevů, snaha o plné zažití toho se skrze jevovou stránku světa zjevuje. Filosoficky o překonání postmodernu skepse. Ta jen redukuje dělnické dogma ad absurdum, de facto přijímá klam a je hermeneutikou nedůvěry a rezignaci i otázkou smyslu skutečnosti. A právě otázka po smyslu je klíčová.

Přijmeme-li skutečnost bytí jako text, zaznamenáme celou řadu pozoruhodných zkušeností: Dílo nemůže být uchopeno jako věc, neboť je procesem předvedenem a zažíváno v aktivitě produkce. Text je totiž proces demonstrace a existuje pouze v pohybu disku. U takového díla není možné určit fyzický prostředek v podstatě intermediaální. Takové dílo není sérií s jedním poselstvím, ale je multidimensionálním procesem, ve významu pluralitním. U otevřené dynamické struktury má svoji geometrii a rád, je systém vztahů a interakcí (nikoli systémem částic), je živý organismem. Transformace dynamických systémů vás vžejí také změny měřítek, proto je vymezení rámu stanovení pole, do kterého se dílo rozvíjí, předpokládá výsledného tvaru. Při vzniku celkového tvaru (Gest) se části vypořádají současně s celkem v jednotě rádu, se řídí. Existující tvar je vždy přechodným stavem. Mnohotvarost a proměnlivost nejsou náhodné procesy, i náhoda je řízena pevnou zákonitostí. Pro takového tvaru je důležitá aktivní orientace, což znamená, že v každém stavu struktury je obsažen cíl. A obsah tak patří nerozlučně k sobě. Na rozdíl od modernistické hermeneutiky přistupující k tvaru vnitřnímu, setrvávající na povrchu, je zde strategicky chápán tvar zevnitř.

Text takového prezentace ruší distanci mezi „ním“ a „čtením“, a to tak, že divák-účastník je prakticky zapojen do tvorby významu. Nedochází zde k textu ve smyslu konzumace, ale ke hře s textem. A se vzdává svého výsadního postavení a staví se v diváka jako spoluautor.

Je-li hmota strukturovaná prázdnotou a její počítání jevová (éterická) a náleží-li bytí vnitřní tvar, jde vzbudit důvěru v podstatnost pomíjivých tvarů.

Osobní vývoj ve vztahu k proměnám podmínek či jako dynamický systém s rovnocennými vzájemnými interakcemi, jakým kontinuum, v němž neexistuje jde dělení čára mezi jednotlivým subjektem a prostředím. Způsob (manner) prezentace odpovídá mnoha doby a vnitřní vztah k rudolinské tradici je bytostí

Otázky kladí Petr Nec

V oblasti performance pracuješ už dvanáct let. V průběhu osmdesátých let dochází k postupnému útlumu, lépe řečeno k odklonu od tohoto druhu komunikace. Řada lidí u nás zcela ukončila svou aktivní činnost (Štembera, Mičoch, Miler a další). Druhá polovina 80. let přinesla záletelnou nadívadu obrazu. Tá činnost vykazuje pravidelný rytmus. Postupně se přeměňuje. Ty poslední vystoupení 7. a 8. března v brněnském kabinetu můžu poměrně zřetelně odrážet tuto proměnu. První performance na staré téma jsi provedl již mnohokrát. Podle mého názoru to byla určitá syntéza starých postupů, dobře vyvážená mozaika více či méně ověřených jednotlivostí spojených v jeden celek. Markantní byla soustředěnost provedení a určitý odstup od diváka. Zkus se vydářit k jednotlivým částem i celkovému záměru. Cítíš sám zmíněnou proměnu?

V 70. letech bylo akční umění předmětem módního zájmu, který v 80. letech odpadl. Přirozený vývoj však pokračoval kontinuálně i na okraji nebo mimo pozornost. Mimochodem ani Štembera, Miler a některí další neukončili svou činnost. Jejich aktivita jen překročila úzký rámcem „světa umění“, který je z jisté perspektivy opravdu artificiální.

K terminu „komunikace“ musím poznamenat, že v kontextu tohoto umění jako setkávání jeho těžiště neleží ve sdělování jako přenosu informací, ale ve sdílení jako spolu-podílení se.

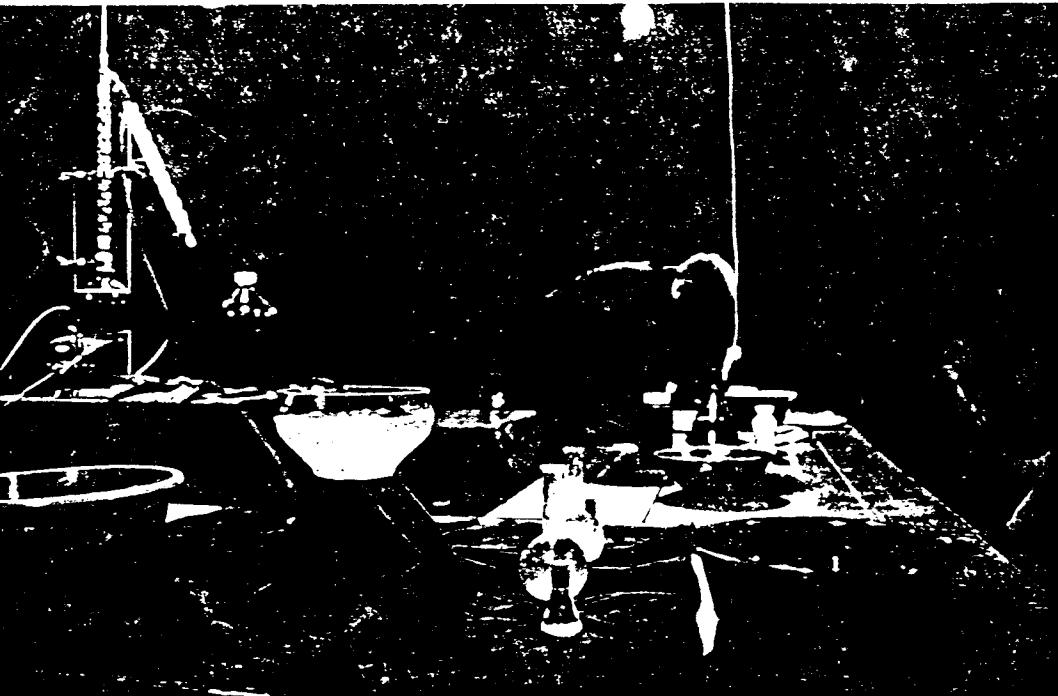
Vycházejí z autenticity ověřované existenciálním ručením, volím cestu proměny opravdu krok za krokem, bez zbytečných úletů v módních poryvech. Taková průběžná transformace odpovídá nabývání životní zkušenosti, a přitom dovoluje reflektovat jednotu toho, co se mění a co trvá. Vede ke smysluplné svébytnosti. Skutečnost uskutečňující se ve skutečnosti je fascinující.

Performance na staré téma byla opravdu jakýmsi extraktem již ověřených postupů. Před brněnským publikem jsem performoval naposledy v roce 1987. Chtěl jsem proto představit i vývoj v mezidobě, a to ne dokumentaci, ale živou akci. I když lze opakovat některé elementy i celé útvary, není to nikdy totéž.

U performance, která je stavěna v odstupu od publiku je soustředěná pozornost esenciální. Právě ona totiž generuje vnitřní energii, jež dává sílu výrazu. Formování pole v mezi-prostoru (prázdnou) a mezi-čase (tichu), utvoření klimatu, podmiňuje indukci.

Příklon k obraznosti se odrazil i v mé práci, s tím rozdílem, že obrazy nemalují, ale uskutečňují. Performance jako hra obrazů a jazyků byla ostatně původní doménou postmoderní praxe (viz texty Douglase Crimpa: *Obrazy*, 1977, Dicka Higginse: *Postmoderní performance*, 1979, a další).

V panelové diskusi u příležitosti této pětidenní akce



Tomáš Ruller, Palírna, 1992, prezentace, kabinet m, Brno. Foto archív autora

Sekvence, kterou jsi nazval „bodyartovou“, podle mého názoru neprohloubila synkretický charakter, kterým se zámrně jevíla zdlouhává první fáze, ale naopak: Utála sled volně kladených elementarních demonstrací; akt odevzdání sebe sama do otevřeného procesu rizikových transformací dal původně fragmentární strukturu novou orientaci, vnesl do neuspořádanosti rád, zaklenutý v celkovém tvaru právě procesem instalace. Takovýto „Gestalt“ je nesen vnitřním smyslem a není ustrojen alegoricky, ale analogicky.

S „postmoderní distancí“ to není jednoznačné. Platí ano i ne. Musel bys upřesnit, zda a jaký jí přisuzuješ význam, jaký kontext máš na mysli atd. České postmoderní teoretizování si zahrálo i se slovy takovým způsobem:

Zkušenosti s instalacemi, které mechanicky manipuluji s předměty, které jako „nature morte“ umíravují životu skutečnost, mne již před lety přivedly k procesům instalování jako aktivním meditacím o vzniku, proměnách a zániku tvarů. Podobně jako u sýpané mandaly.

V galerii U Rečických jsem například vystavil instalaci Velký třesk (skládačku z volných tabulí skla jako „domácík z karet“, labilní stav potenciální energie hrozící samovolným zhroucením). Později v L. A. jsem zdůraznil nestabilitu instalování za přítomnosti publiku – a ještě během vernisáže ji jeden z diváků kladivem, které vázalo napětí v těžišti, roztřískal ...

Rigorózní zastánci dila jako předmětu navrhovali

či mene konkretním vysledkem. Mnohé i efektivní hříček, což mimo jiné podporí výprázdněnost a přesvědčení o totování. Avšak tvé působení, úkony, já směřují naopak k rituálu. Obklopeny hořicím kahanem, výparu z kyselin, bublinami zařízením se sláváš šamánem, alchymistou tajemných procesů a sil. Jak tě stanoviskem vyjádřeným ve výroku, že jako morální postoj?

Na rozdíl od levicové ideologie Fluxu ze 70. a 80. let stálo nejen v principiální alternativě režimu, a to i v období jeho měkké také alternativu konzumarismu a dnes i l

Každé výrazné hnutí má svou ideu generace hledá své alternativy. I postmodernismu pokusem o alternativu k moderně dekompozice sám však ještě ze závislostické konstrukci neosvobozuje. Už to umožnit takový proces sebedefinování smysl reflektovaný „Kritika“, která vyprázdně paradoxně ztratila distanci, a degradovala ta manévrujícího na trhu. Instiucionalizace s kulturními pojmy ústí přinejlepším v akademismu. Podezření, že namnoze jde falešné hry, jen zvýrazňuje potřebu zák

„Umění jako morální postoj“ souvisí s ticití. Obhajoba „všechno lidského“ ztotožňuje se „životem bez přetváry“ není doslova. Heslo „jsem, jaký jsem“ může i veliké špatnosti. Proto snad jde o reflexi nou v dialogu, snahu o „život v pravdě“, dobrém a zlém, o volbu poznání odpov

V příci o vnitřní povahu jsoucna nejdříve s tajemnými silami, o „magickou mocí“ účast na tvorbě skutečnosti, o nabytí v niž tvůrce, tvorivost a tvorění jsou principem tvorění.

Etika jako jednota teorie a praxe, jako chtění, postoje a uskutečňování činu tě sledky způsobu vedení života.

Myslím, že se s nyní dostal do pořádku situace než dříve. Jednou z podstatných performancí bylo vždy osobní nasazení. K připravena jako okamžik zkratu, zhuštěný proces krátkém a velmi konkrétně jehož výsledkem, kromě samotné akce alespoň měla být i tvá vnitřní proměna. T určitý krok na výčílené cestě. Přesto nebyl ponecháván určitý prostor náhodě jako části tých performancí. Můžeš se pokusit osvětlit záletelnou proměnu, nebo jinou nynější práci. Zejména by mě, zda se jedná o vývoj nebo o reakci na pozměněnou po

THE VASULKAS

MAY 20

DEAR TOM,

I AM SENDING SOME E-MAIL
DISCUSSION ON THE, INDI.,

IS THAT WHAT YOU ARE GETTING?

INDI? INDIGO? INDIGO2?

HOW WILL IT BE CONFIGURATED?

DOES IT INCLUDE A VIDEO IN/OUT BOARD?

HOW LARGE A HARD DRIVE?

U.

8 PAGES FOLLOW.

Annex username: fbh
Annex password:

Permission granted

<<<<< Colorado SuperNet, Inc Colorado Springs Annex Terminal Server >>>>>

Type 'help' for available commands

colospgs-annex: shell

Last login: Thu Jul 15 09:32:41 from colospgs-annex.c

Read the csn.stat newsgroup for system status/enhancements. Mail "trouble" or page our Tech Support number, 303/800-852-2422, with access problems; mail "help" for aid with using the system or general questions.

CSN will upgrade the Dialin equipment in Boulder on July 15 beginning at 7pm. The estimated downtime is six (6) hours. All of CSN services will be unreachable during this window. Please make a note of it.

TERM = (vt100)

vt100

Today is Thu Jul 15 12:31:37 MDT 1993

Last logout: Thu Jul 15 09:33:03 MDT 1993

Number of users: 24

teal11% tin

tin 1.1 PL4 (c) Copyright 1991-92 Iain Lea.

0 Read the base article in current thread
4 Read response 4 in current thread
^D^U Down (^U=up) a page
^F^B Down (^B=up) a page
^H Show articles header
^K Kill / Auto select (hot) current article
^L Redraw page
^R\$ Redisplay first (\$=last) page of article
<CR> Goto to next thread
<TAB> Goto next unread article
b<SPACE> Back (<SPACE>=forward) a page
aA Author forward (A=backward) search
B Mail bug/comment to iain%anl433.uucp@Germany.EU.net
c Mark all articles as read and goto group selection menu
C Cancel current article that must have been posted by you
d Toggle rot-13 decoding for current article
fF Post (F=copy text) a followup
gG Goto first (G=last) page of article
h Command help
I Toggle inverse video

12 Jul 93 10:21:52 comp.sys.sgi.hardware Thread 4 of 30
Article 1489 SGI Indy 13 Responses
misawa@physics16.berkeley.edu Shigeki Misawa at UC Berkeley Physics Department

Does anyone have any specifics about the SGI Indy "Multimedia Workstation"? The local paper quotes a \$5k price but in its infinite wisdom provides no information at all about what's inside the box and what you get for the \$5k price.

Thanks in advance

Shigeki Misawa

13 Jul 93 00:11:18 GMT comp.sys.sgi.hardware Thread 4 of 30
 Article 1523 Re: SGI Indy Respno 1 of 13
 wilson@moonshine.llnl.gov Mike Wilson at Magnetic Fusion Energy - LLNL

misawa@physics16.berkeley.edu (Shigeki Misawa) writes:

>Does anyone have any specifics about the SGI Indy "Multimedia Workstation"? The local paper quotes a \$5k price but in its infinite wisdom provides no information at all about what's inside the box and >what you get for the \$5k price.

Looking at the sheet, I'd guess for \$5k you get 100mhz/50mhz R4000 without external cache, 15" monitor (1024x768, 8bits), 16MB ram, 340MB disk, Indy cam (tm <---really!), and a whole lot of software for the video support ie: white board, video conferencing, etc. The new desktop looks nifty, can't wait to try it out. It looks like the difference between 1280x1024 & 1024x768 is a good monitor vs el cheapo monitor...so that should be trivial to change at a later date. You also appear to get Speech recognition software, and a great audio support t. 64x oversample??!! each. SGI claims 34 SPECint92, and 35 SPECfp92. 1.0M Xlines/sec, 400k 3D v. b/s/sec, 26K Tmesh/sec, 32M pixels/sec for the 8bit version.

I'm initially stunned. There must be a catch?

-mike

13 Jul 93 00:28:18 GMT comp.sys.sgi.hardware Thread 4 of 30
 Article 1524 Re: SGI Indy Respno 2 of 13
 wilson@moonshine.llnl.gov Mike Wilson at Magnetic Fusion Energy - LLNL

misawa@physics16.berkeley.edu (Shigeki Misawa) writes.

>Does anyone have any specifics about the SGI Indy "Multimedia Workstation"? The local paper quotes a \$5k price but in its infinite wisdom provides no information at all about what's inside the box and >what you get for the \$5k price.

whoops, i was wrong in an earlier post. The \$5k price is 16MB ram, 0MB disk, 15" monitor, with camera, software, etc.

Tue, 13 Jul 93 14:19:58 MDT comp.sys.sgi.hardware Thread 4 of 30
 Article 1507 Re: SGI Indy Respno 3 of 13
 merk@sauron.et.byu.edu Karl G. Merkley at The Aerospace Corporation; El Segund

Also note that the 5K price does not include a disk. My understanding is that there will be a 2G disk available for the Indy and the size and mounting mechanism is different from the current Indigos so you have use an Indy disk. My SGI rep did not have pricing yesterday.

Tue, 13 Jul 93 17:54:02 GMT comp.sys.sgi.hardware Thread 4 of 30
 Article 1502 Re: SGI Indy Respno 4 of 13
 daifuku@yumyum.esd.sgi.com Peter Daifuku at Silicon Graphics, Inc.

In article <MISAWA.93Jul12102152@physics16.berkeley.edu>,
 misawa@physics16.berkeley.edu
 (Shigeki Misawa) writes:

|>
|>
|> Does anyone have any specifics about the SGI Indy "Multimedia

|> Workstation"? The local paper quotes a \$5k price but in its infinite
|> wisdom provides no information at all about what's inside the box and
|> what you get for the \$5k price.
|>
|>
|> Thanks in advance
|>
|>
|> Shigeki Misawa
|> UCB Physics Department
|>

From the official press release:

Indy pricing starts at \$4,995, including 16MB of RAM, a digital color video camera, a 15-inch color monitor, virtual 24-bit color graphics, keyboard and mouse in a diskless configuration powered by a 100MHz MIPS R4000PC processor. CPU upgrades to the 100MHz R4000SC processor are also available. The system ships with Indigo Magic, Silicon Graphics' enhanced user environment, a full suite of digital media software tools and the free games CD. The Indy system will be available in third quarter 1993.

Translation, as regards the graphics option:
For the \$5k, you're getting 8-bit graphics, with a 15" 1024x768 monitor. There are 16" and 19" 1280x1024 monitors available as options, as well as a 24-bit graphics upgrade.

Peter Daifuku
daifuku@sgi.com

Silicon Graphics
Mountain View, CA 94043

Tue, 13 Jul 1993 22:06:43 GMTcomp.sys.sgi.hardware
Article 1511 Re: SGI Indy Thread 4 of 30
adaptive@cs.nps.navy.mil zyda res acct at Naval Postgraduate School, Monterey
Respno 5 of 13

Could someone please mail me the announcement about the Indy, as I missed the original post.

thanks,

george dabrowski
--
george dabrowski
Cyberware Labs

dabro@taurus.cs.nps.navy.mil
Wed, 14 Jul 1993 00:19:49 GMTcomp.sys.sgi.hardware Thread 4 of 30
Article 1514 Re: SGI Indy Respno 6 of 13
jam@jeol.com John Malcolmson at JEOL USA, Inc.

We have heard that once the Indy is configured to the point of being useful, 19" monitor, 32 MB memory, 2Gig disk, CDROM, etc that it is the same cost, or about the same as current indigo. The Indy sounds nice, however our customers want a cheap SGI like the Indy, but at \$2K less and minus all the nifty stuff. Forget the camera, the sound, and the zillion io ports. The \$4995 price is a little unreal since with 16 MB memory, 15" Monitor, no disk, no tape, and no CDROM it is not very useful. One rag quoted \$17k as a more reasonable number for a 'fully'(19" Monitor, 500MB disk, and CDROM) configured machine.

This number doesn't seem to add up to me, but time will tell.

It would also be nice if there were machines with Onyx like performance without paying for the VTX or RE2, how about an Onyx XZ or extreme. While wishing for new machines how about an SGI portable?

--
John Malcolmson
(malcolmson@jeol.com)

14 Jul 93 02:57:06 GMT comp.syssgi.hardware Thread 4 of 30
Article 1516 Re: SGI Indy Respno 7 of 13
clr@dgp.toronto.edu Stephen Bohus at University of Toronto

> We have heard that once the Indy is configured to the point of being useful, > 19" monitor, 32 MB memory, 2Gig disk, CDROM, etc that it is the same cost, or > about the same as current indigo. The Indy sounds nice, however our customers

That's certainly not true. I can make really good use of an Entry Indigo with 16mb of RAM and a 16" monitor (for interactive 3D visualization and modelling). The key component that isn't in the package is the hard disk, and to sgi's credit, they haven't forced you to buy it from them (so you can go to a third party source). You actually don't need a hard disk in each Indy in a network situation (you can use a remote filesystem, and share one CD-ROM and a tape in a network). Third party CD-ROMs and tape drives are readily available, and for less than \$1000.

> Forget the camera, the sound, and the zillion io ports. The \$4995 price is

The camera might be a little superfluous (especially in a network setting), but high quality audio is essential for a multimedia machine (we're not in the 70's).

> and no CDROM it is not very useful. One rag quoted \$17k as a more reasonable number for a 'fully'(19" Monitor, 500MB disk, and CDROM) configured machine.

This rag's estimate sounds like it is way off the wall; did they load the machine with 256mb? Seriously - you should check your sources very carefully. I'm sure that many people within Silicon Graphics worked very hard to produce (in my option) a breakthrough machine with the Indy and they seemed to have pulled out all the stops on pricing. If you need to configure a standalone workstation just add a cheap third party hard disk and tape drive and you're off and running (you've been given this option). If the Indy machine ships with enough volume the pricing will probably come down (I wouldn't know for sure since I'm not affiliated with sgi). My assessment of the Indy is it fixed many of the long standing complaints with the R3000 Entry Indigo and lowered the entry point on pricing.

- Stephen Bohus
clr@dgp.toronto.edu
14 Jul 93 15:52:03 GMT comp.syssgi.hardware Thread 4 of 30
Article 1528 Re: SGI Indy Respno 8 of 13
wilson@moonshine.llnl.gov Mike Wilson at Magnetic Fusion Energy - LLNL

jam@jeol.com (John Malcolmson) writes:

>We have heard that once the Indy is configured to the point of being useful, >19" monitor, 32 MB memory, 2Gig disk, CDROM, etc that it is the same cost, or >about the same as current indigo. The Indy sounds nice, however our customers

Sheesh. You have a tape unit & cdrom on every machine? Regardless, those two components cost the same on both machines.

>want a cheap SGI like the Indy, but at \$2K less and minus all the nifty stuff.
>Forget the camera, the sound, and the zillion io ports. The \$4995 price is

>a little unreal since with 16 MB memory, 15" Monitor, no disk, no tape,
>and no CDROM it is not very useful. One rag quoted \$17k as a more reasonable

Well, how about what I consider usable:

Entry level indy \$4995
3rd party 1 gig disk \$1100
monitor upgrade ~\$1500
3rd party 16MB memory \$660
total = \$8,255.00 (list)

Btw, the video capability is one of the central reasons we are getting Indy,
so it can't be a waste for everyone...

-mike

Wed, 14 Jul 1993 16:45:06 GMTcomp.sys.sgi.hardware Thread 4 of 30
Article 1530 Re: SGI Indy Respno 9 of 13
stanj@ferrari.corp.sgi.com Stan Jensen - SGI Express at Silicon Graphics, Inc.

In article <1993Jul13.225706.3881@jarvis.csri.toronto.edu>, clr@dgp.toronto.edu
(Stephe

n Bohus) writes:

|> > We have heard that once the Indy is configured to the point of being useful,
|> > 19" monitor, 32 MB memory, 2Gig disk, CDROM, etc that it is the same cost, or
|> > about the same as current indigo. The Indy sounds nice, however our customers
|>

|> That's certainly not true. I can make really good use of an Entry Indigo
|> with 16mb of RAM and a 16" monitor (for interactive 3D visualization and
|> modelling). The key component that isn't in the package is the hard
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|> (so you can go to a third party source). You actually don't need a hard
|> disk in each Indy in a network situation (you can use a remote
|> filesystem, and share one CD-ROM and a tape in a network). Third party
|> CD-ROMs and tape drives are readily available, and for less than \$1000.
|>

|> > Forget the camera, the sound, and the zillion io ports. The \$4995 price is
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|> The camera might be a little superfluous (especially in a network setting),
|> but high quality audio is essential for a multimedia machine (we're not
|> in the 70's).

|>
|> > and no CDROM it is not very useful. One rag quoted \$17k as a more reasonable
|> > number for a 'fully'(19" Monitor, 500MB disk, and CDROM) configured machine.
|>

|> This rag's estimate sounds like it is way off the wall; did they load the
|> machine with 256mb? Seriously - you should check your sources very carefully.
|> I'm sure that many people within Silicon Graphics worked very hard to
|> produce (in my option) a breakthrough machine with the Indy and they seemed
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|> standalone workstation just add a cheap third party hard disk and tape drive
|> and you're off and running (you've been given this option).

|> If the Indy machine ships with enough volume the pricing will probably come
|> down (I wouldn't know for sure since I'm not affiliated with sgi). My
|> assessment of the Indy is it fixed many of the long standing complaints
|> with the R3000 Entry Indigo and lowered the entry point on pricing.

For more price information, quotes, literature, etc., please call SGI Express
at 1-800-800-7441 or your local office. Just FYI, the "high-end" Indy bundle
with the R4000SC, 24-bit color, 32 MB, 1.0GB disk and 16" monitor is \$18,995.

Stan Jensen, Systems Engineer for "SGI Express"
Silicon Graphics Inc., M/S 14L-120
P.O. Box 7311, 1350 Charleston Road
Mt. View, CA 94039-7311

stanj@corp.sgi.com
Phone: (415)390-5822
FAX: (415)962-1589
"I (heart) Tonks"

Thu, 15 Jul 1993 03:32:28 GMT comp.sys.sgi.hardware
Article 1536 Re: SGI Indy
tjh@agni.std.com

Thread 4 of 30
Respno 10 of 13
Tim Hall at Software Tool & Die

In article <wilson.742665123@moonshine> wilson@moonshine.llnl.gov (Mike Wilson) writes

:

Xref: world comp.sys.sgi.hardware:1790
Path:
world!uunet!news.cnri.reston.va.us!newsserver.jvnc.net!howland.reston.ans.net!
agate!ames!koriel!lll-
winken.llnl.gov!fastrac.llnl.gov!sundance.llnl.gov!moonshine.llnl
.gov!wilson
From: wilson@moonshine.llnl.gov (Mike Wilson)
Newsgroups: comp.sys.sgi.hardware
Date: 14 Jul 93 15:52:03 GMT
Organization: Magnetic Fusion Energy - LLNL
Lines: 25
References: <MISAWA.93Jul12102152@physics16.berkeley.edu>
<j4rques2@zuni.esd.sgi.com>
<{r\$@byu.edu> <jam.742609189@jeol>
NNTP-Posting-Host: moonshine.llnl.gov
Well, how about what I consider usable:
Entry level indy \$4995
3rd party 1 gig disk \$1100

I asked an SGI person about 3d party disks and he didn't know if they would be available. (Esp. as system disks.) Will 3d party disks be available?

-Tim
15 Jul 1993 15:49:05 GMT comp.sys.sgi.hardware Thread 4 of 30
Article 1543 Re: SGI Indy Respno 11 of 13
shenkin@still3.chem.columbia.edu Peter Shenkin at Dept. of Chem, Columbia U, N

In article <CA5yJ7.286@odin.corp.sgi.com>
stanj@ferrari.corp.sgi.com (Stan Jensen - SGI Express) writes:

>For more price information, quotes, literature, etc., please call SGI Express
>at 1-800-800-7441 or your local office. Just FYI, the "high-end" Indy bundle
>with the R4000SC, 24-bit color, 32 MB, 1.0GB disk and 16" monitor is \$18,995.

But no hardware Z-buffer? Will this system do software Z-buffering?
If so, how much does this slow performance? Also, what does the "SC"
suffix on R4000 denote?

-P.

--
*****F*u*cn*rd*ths*u*cn*gt*a*gd*jb*****
Peter S. Shenkin, Box 768 Havemeyer Hall, Dept. of Chemistry, Columbia Univ.,
New York, NY 10027; shenkin@still3.chem.columbia.edu; (212) 854-5143
***** The cost of flexibility is incomprehensibility. *****
15 Jul 93 17:01:38 comp.sys.sgi.hardware Thread 4 of 30
Article 1549 Re: SGI Indy Respno 12 of 13
bk7295@csc.albany.edu Brian A. Kell at State University of New York at Albany

Interesting... On one hand, we have a thread about "Why can't we buy an SGI *without* a system disk??!!?", and, on the other hand, we have a thread about "Why is SGI advertising a machine's price *without* a system disk??!!?"

Just my \$0.02.

--

Brian A. Kell brian@isadora.albany.edu bk7295@csc.albany.edu
State University of New York at Albany, Dept. of Biological Sciences

Thu, 15 Jul 93 17:02:05 GMT comp.sys.sgi.hardware Thread 4 of 30
Article 1545 Re: SGI Indy Respno 13 of 13
archer@elysium.esd.sgi.com Archer Sully at Silicon Graphics, Inc. Mountain Vi

In <223u9h\$dh@sol.ctr.columbia.edu> shenkin@still3.chem.columbia.edu (Peter
Shenkin) writes:

*In article <CA5yJ7.286@odin.corp.sgi.com>
* stanj@ferrari.corp.sgi.com (Stan Jensen - SGI Express) writes:
*
*>For more price information, quotes, literature, etc., please call SGI Express
*>at 1-800-800-7441 or your local office. Just FYI, the "high-end" Indy bundle
*>with the R4000SC, 24-bit color, 32 MB, 1.0GB disk and 16" monitor is \$18,995.
*
*But no hardware Z-buffer? Will this system do software Z-buffering?
*If so, how much does this slow performance? Also, what does the "SC"
*suffix on R4000 denote?
*

There is no hw z buffer for Indy. I don't have figures on performance
degradation for z buffering.

"SC" means "secondary cache".

-- archer

teal12% logout
Logging out at: Thu Jul 15 12:36:52 MDT 1993

CLI: Connection closed.

*** Annex Port Reset After Last Job Exited ***

NO CARRIER

RealityEngine 192 bits Color 32 bits Z 21" Mon. Std.	 SiliconGraphics Computer Systems		Crimson RE 320M TexPix 1.1M Tmesh 600K TexAA \$99,900	Onyx/2 RE ² 320M TexPix 1.6M Tmesh 900K TexAA \$159,900	Onyx/4 RE ² 320M TexPix 1.6M Tmesh 900K TexAA \$199,900	Onyx/8 RE ² 320M TexPix 1.6M Tmesh 900K TexAA \$314,900*	Onyx/16 RE ² 320M TexPix 1.6M Tmesh 900K TexAA \$474,900*	Onyx/24 RE ² 320M TexPix 1.6M Tmesh 900K TexAA \$634,900*	
VTX 192 bits Color 32 bits Z 19" Mon. Std.			Onyx/2 VTX 80M TexPix 1.1M Tmesh 450K TexAA \$119,900	Onyx/4 VTX 80M TexPix 1.1M Tmesh 450K TexAA \$159,900	Onyx/8 VTX 80M TexPix 1.1M Tmesh 450K TexAA \$274,900*	Onyx/16 VTX 80M TexPix 1.1M Tmesh 450K TexAA \$434,900*	Onyx/24 VTX 80M TexPix 1.1M Tmesh 450K TexAA \$594,900*		
VGXT 48 bits Color 24 bits Z 19" Mon. Std.			Crimson VGXT 50M TexPix 1.1M Tmesh 35K TexAA \$69,900						
Extreme 24 bits Color 24 bits Z 19" Mon. Std.			Indigo ² Extreme 1.2M 3DVect 450K Tmesh 205K Polygons \$35,000	Crimson Extreme 1.2M 3DVect 450K Tmesh 205K Polygons \$49,900					
Elan 24 bits Color 24 bits Z 19" Mon. Std.			Indigo Elan 1M 3DVect 270K Tmesh 115K Polygons \$29,000	Crimson Elan 1M 3DVect 270K Tmesh 115K Polygons \$42,900					
XZ 24 bits Color 24 bits Z 19" Mon. Std.			Indigo XZ 530K 3DVect 150K Tmesh 58K Polygons \$23,000	Indigo ² XZ 640K 3DVect 190K Tmesh 70K Polygons \$29,000					
XS/XS24 8 bits Color (optional Z) 16" Mon. Std.	Indigo XS/24 270K 3DVect 76K Tmesh 29K Polygons \$11,495/15,000	Indigo XS/24 270K 3DVect 76K Tmesh 29K Polygons \$17,000/18,000	Crimson XS/24 270K 3DVect 76K Tmesh 29K Polygons \$36,900/38,900						
Entry Sys. 8 bits Color 16" Mon. Std.	IRIS Indigo 450K 2DVect 230K 3DVect 20K Tmesh \$6,995	IRIS Indigo 600K 2DVect 490K 3DVect 40K Tmesh \$14,500	Crimson BLG 600K 2DVect 490K 3DVect 40K Tmesh \$29,900						
	Indigo R3000/33 MHZ 24.2 SPECfp92 22.4 SPECint92	Indigo R4000/100 MHZ 60.5 SPECfp92 58.3 SPECint92	Indigo ² R4000/100 MHZ 60.6 SPECfp92 58.6 SPECint92	Crimson R4000/100 MHZ 61.5 SPECfp92 58.3 SPECint92	Onyx 2xR4400/150 128 MIPS/CPU Desktop	Onyx 4xR4400/150 128 MIPS/CPU Desktop	Onyx 8xR4400/150 128 MIPS/CPU Rack	Onyx 16xR4400/150 128 MIPS/CPU Rack	Onyx 24xR4400/150 128 MIPS/CPU Rack
POWER CHALLENGE	CHALLENGE Periodic Table		POWER CHALLENGE L 2xTFP/75 .6 Peak GFLOPS \$119,900	POWER CHALLENGE L 4xTFP/75 1.2 Peak GFLOPS \$209,900	POWER CHALLENGE L 6xTFP/75 1.8 Peak GFLOPS \$299,900	POWER CHALLENGE XL 2xTFP/75 .6 Peak GFLOPS \$169,900*	POWER CHALLENGE XL 8xTFP/75 2.4 Peak GFLOPS \$439,900*	POWER CHALLENGE XL 16xTFP/75 5.4 Peak GFLOPS \$889,900*	
CHALLENGE	CHALLENGE M R4000/100 MHZ 60.5 SPECfp92 58.3 SPECint92	CHALLENGE L 2xR4400/100 170 Dhrystone MIPS \$64,900	CHALLENGE L 2xR4400/150 250 Dhrystone MIPS \$69,900	CHALLENGE L 4xR4400/150 500 Dhrystone MIPS \$109,900	CHALLENGE L 12xR4400/150 1,500 Dhrystone MIPS \$269,900	CHALLENGE XL 2xR4400/150 250 Dhrystone MIPS \$119,900*	CHALLENGE XL 24xR4400/150 2,700 Dhrystone MIPS \$559,900*	CHALLENGE XL 36xR4400/150 4,000 Dhrystone MIPS \$799,900*	

Performance
Graphics

3DVects = 10 pixel, connected, 3D, arbitrary orientation.

2DVects = 10 pixel, connected, 2D, arbitrary orientation.

Polygons = 10x10 (100 pixel), full 24-bit color, independent, unlighted, Gouraud-shaded, Z-buffered, arbitrary orientation.

TexAA = 10x10 (50 pixel) Tmesh, anti-aliased, Trilinear Mip Mapped, texture mapped.

Tmesh = Texture mapped pixel fill rate using the maximum number of raster boards available & not included in base price

Note: RealityEngine² and VTX performance is estimated and subject to change

*Rack based systems

Configuration			
Standard	Options	Base Memory	Base Disk
IRIS Indigo R3000	64 MB Memory	16 MB	\$7,000
IRIS Indigo R4000		540 MB	\$6,000
IRIS Indigo ²		1 GB	\$6,000
IRIS Crimson		-	\$9,600
Onyx		-	\$11,200
POWER CHALLENGE		-	\$11,200
CHALLENGE		-	\$11,200
CHALLENGE M		1 GB	\$6,000



A PRIVATE - PUBLIC PARTNERSHIP OF
THE NATIONAL ENDOWMENT FOR THE ARTS
THE OPEN SOCIETY FUND - SOROS CENTERS FOR CONTEMPORARY ART
THE TRUST FOR MUTUAL UNDERSTANDING
CITIZEN EXCHANGE COUNCIL

ARTSLINK GRANT REQUEST FORM

PROJECT TITLE: THEATER OF HYBRID AUTOMATA
GRANT AWARD AMOUNT: \$ 5,000

NAME TO APPEAR ON GRANT CHECK: WOODY VASUKA

NAME TO APPEAR ON GRANT CHECK: RODNEY VASULKA
TAX I.D. # OR SOCIAL SECURITY #: 097-42-3611

PROJECT DATES: SEP. 20-93 DEC. 15-93
from _____ to _____

CITY AND COUNTRY OF COLLABORATION: CZECH REPUBLIC

PROJECT UPDATE SUMMARY (PLEASE NOTE ANY CHANGES FROM THE ORIGINAL APPLICATION):

I AM DEPARTING TO BRNO, CZECHI
REPUBLIC, ON SEP 18 TO BE
RETURNING BACK TO U.S. ON
DEC. 16 1993. THE PROPOSED
PROJECT WILL TAKE BETWEEN
THOSE DATES.

Project Coordinator's Signature

SEP. 16, 1993

CITIZEN EXCHANGE COUNCIL
12 WEST 31ST STREET, 4TH FLOOR
NEW YORK, NY 10001-4415
212-643-1985
FAX 212-643-1996
E-Mail cencny@sovusa.com



A PRIVATE - PUBLIC PARTNERSHIP OF
THE NATIONAL ENDOWMENT FOR THE ARTS
THE OPEN SOCIETY FUND - SOROS CENTERS FOR CONTEMPORARY ART
THE TRUST FOR MUTUAL UNDERSTANDING
CITIZEN EXCHANGE COUNCIL

September 10, 1993

Woody Vasulka
Rt. 6, Box 100
Santa Fe, NM 87501

Dear Mr. Vasulka,

On behalf of the ArtsLink partners, we are delighted to announce that your proposal for the "Theater of Hybrid Automata" submitted to the ArtsLink program has been selected for an ArtsLink Collaborative grant in the amount of \$5,000. We are pleased that you will represent the program in its pilot year!

The grant review panel was very impressed with the quality of your creative work and the strength of the collaboration you propose with Brno Polytechnic Institute.

This ArtsLink award is being made in recognition of the importance of providing travel grants for artists in the United States who wish to undertake cooperative endeavors with artists and arts organizations in Eastern Europe and the former Soviet Union. Your project was one of only twenty-six grants awarded for the ArtsLink Collaborative program. In addition, fourteen U.S. arts organizations received Fellowship grants to host ArtsLink fellows from the Region for five-week residencies.

In order to receive your ArtsLink grant award, please review the following:

- * You may submit the attached grant request form 60 days prior to the beginning of your project and return it to Citizen Exchange Council by fax or mail. Your request should include a brief update on your travel plans and project.
- * We request that you list "The ArtsLink Partnership" as a sponsor in any descriptive or promotional material.
- * As you make your travel plans, please note that the "Fly America Act" requires that U.S. government grant monies for international travel be used on American air carriers unless travel routes are unavailable or undue hardship would result. If you need a waiver of this requirement please contact CEC immediately.
- * Upon your arrival, please contact Mr. Lukvik Hlavacek at the local Soros Center for Contemporary Arts in Prague at (42 2) 27 37 44. As partners of the ArtsLink program, they are aware of your project and can be called upon as a local resource. You may also want to contact the Cultural Affairs Officer at the local U.S. embassy or consulate.

CITIZEN EXCHANGE COUNCIL
12 WEST 31ST STREET, 4TH FLOOR
NEW YORK, NY 10001-4415
212-643-1985
FAX 212-643-1996
E-Mail cecnyc@sovusa.com



A PRIVATE - PUBLIC PARTNERSHIP OF
THE NATIONAL ENDOWMENT FOR THE ARTS
THE OPEN SOCIETY FUND - SOROS CENTERS FOR CONTEMPORARY ART
THE TRUST FOR MUTUAL UNDERSTANDING
CITIZEN EXCHANGE COUNCIL

* Within 60 days after the conclusion of your project, you must submit a brief report summarizing the results. It should include a financial statement and any documentation you have in slide, photograph, video or audio tape form.

Please do not hesitate to call Citizen Exchange Council with any questions you may have at 212/643-1985.

Once again, congratulations on being selected for an ArtsLink grant. On behalf of the panelists and staff involved in this year's program, we want to extend our best wishes for a successful project and hope that you will continue to collaborate with artists in the Region in the coming years.

Sincerely,

Lea Checconi-Freid
Lea Checconi-Freid
Executive Director, ArtsLink

CITIZEN EXCHANGE COUNCIL
12 WEST 31ST STREET, 4TH FLOOR
NEW YORK, NY. 10001-4415
212-643-1985
FAX 212-643-1996
E-Mail cocny@sovusa.com

TO: MR. STRÖHL
FROM: lucy
DATE:
PAGES: 2

DEAR ANDREAS,
I AM NOT SURE IF
MY LETTER GOT
THROUGH THE FIRST
TIME, LET ME KNOW
IF YOU GOT IT

mu

St. Denis Score

Synopses:

This Score contains four Sequences, each composed of full 360 degrees RPT orbit with some exceptions.

In the first sequence, the environment is initialized and prepared for the first Move: The RPT head starts panning, proceeded and trailed by lights ON or/and OFF which illuminate briefly Targets, placed at these five main locations: (Home) North, East, Sky, South, and West. Each location has a speech comment.

The second Sequence has a great similarity to the first one, except here in the brief pauses when camera glimpses at the targets, short scenes of landscapes are intercut from the Disk. Again, the Voice box comments, but this time the comment are assoteric, referring to regions of North America. (Copy the protocol of the Calib(ration) program)

The third Sequence deals with Camera/Sphere Chase: The Four Quadrants of the Sphere are examined in horizontal (pann) and vertical (tilt) movements suggesting the conceptual unity of the installation space. Here the transition between (dimly lit) images of the camera and images from the Disk could be linearly mixed.

Fourth Sequence involves participation of Lightning, the Buchla Musical Instrument where the Instrument Transmitters traverse the space, hitched on the RPT Head. As the Lightning is activated, the Midi evokes the memory locations of verbal count (1 to 23) stored in the Sampler. Additionally, "through" Midi signal calls the associated images from Disk. After this, the installation is ready for a repeated cycle.

FAX

THE VASULKAS

TO: _____

FROM: _____

DATE: _____

PAGES: _____

Jan. 5, 1994

MULTIMEDIA-LABORATORIUM

UMOŽNUJE studentům podílet se na výzkumu "Multimediálních interakcí v digitalizovaném prostředí" ve spolupráci s interdisciplinárním týmem spřekových odborníků různých specializací fakult VUT a ze zahraničí.

FORMULUJE vztahy člověka a techniky v interaktivním dramatickém prostoru, kde se divák/protagonista stava spoluautorem proměny prostředí, koncipovaném jako "rozšířená nervová soustava".

REST nejen obtazky jednotlivých disciplín současného vývoje umění elektronických medií, ale především způsob jejich integrace do sítí a obecné životní praxe.

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7. ateliérka KONCEPTUALNÍ TENDENCE

• **INTERACTIVE MULTIMEDIA** è un termine che indica un tipo di applicazione multimediale che consente di interagire con il contenuto.

depicted in the *Malvern Rockem* figure, which is a composite of the two figures.

pozvánkou pořádá výstavu aktuálního Tomáše Müllerka v rámci videu-multimedia performance s Produkčním centrem a Mediálním kabinetem, současných působení v "výstav nových technologií" (v letošním ročníku výstavy designu), vznikající evoluci a kreativního profesionála JUDY VASILKOU (Santa Fe, USA) MULTIMEDIA CENTRU a integrací s

MU MULTIMEDIA-STUDIO: výukové a řízení skupin

• QUALITY • SPEED • PRECISION • PERFORMANCE

REVIEWED BY: PROF. TOMÁS RUILER

Editor: Petr Váša a Miroslav Petrák
Příprava: Petr Váša a Miroslav Petrák

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MEDIA-LABORATORIUM: Výzkumné a vývojové centrum

ventavci prof. WERNER VASULKA (Santos, 1960)

PRODUKČNÍ CENTRUM a MEDIA ARCHIV

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ANIMATION VIDEO MULTIMEDIA PERFORMANCE

čílení a jeho významnosti v kontextu vývoje vědeckých výsledků v komplexních
uměleckých říše. Ve většinu akce - prostředí kdežto dříve na mnoha
místech (Václav, podstáček, komunikační technologie...) -
jde o členění **bakalářského studia** (je zřízeno i v rámci vysokých škol a
zkušeností v různých oboru (v synesthetice vizuální, zvukové,
výtvarné, sítové, konceptuální...)) o pozornost ke vztahům
výtvarného umění a reality, vztahům a vztazům, tělesného a duchovního...
Vztahy k mistrovské řadě by se prohlubovaly v kontextu vývoje a rozvíjení
vědeckého významu umělecky vedených k výsledkům uměleckého vývoje
a významu souvisejících filozofických, politických, ekonomických,
ekologických...

MR. J. M. MERRIA-LABORATORY

FAX

THE VASULKAS

FAX

TO: _____
FROM: _____
DATE: _____
PAGES: _____

WOODY'S WHEREABOUTS:

5/14 FaVU, Kvetna 32 Brno, PSC 60200, Czech Republic
5/18 Ph: 42-5-4321-1448 Stern Hotel, Am Market 8, Ph. 0228-72670 Fx-7267125
Kunst- und Ausstellungshalle, Friedrich Ebert
Allee 4, 53113 Bonn, Germany, Ph. 49-228-9171-0
or Forum direct: 228-9171-287
6/17 6/18 Opening Bonn - Hybrid Automata (see address above)
Arrive in Linz
Ars Electronica, Bruchnerhaus, Untere Donaulände 7
A-4010 Linz, Austria. Ph 0732/7612-271 fx 7612-350
6/21-25 6/26? Show in Linz - Brotherhood
Leave Linz
6/27 Take down Bonn (see address above)
6/30 Travel to Brno/Prague/Amsterdam, etc
7/7 Opening in Prague - Brotherhood
7/25 7/28 Set up for LACE, Los Angeles, Ca
7/ Opening in LACE - Brotherhood
9/1-4 Lecture at LACE
10/6-10 Locarno - Hybrid Automata
11/26 Ottawa Conference
12/7 Rome Set up
Rome Opening

Steina's Agenda:

7/15 Riksutstallningar, Sweden - Operation Sledgehammer
7/25 Set up for LACE, Los Angeles, Ca
7/28 Opening in LACE - Borealis
7/ Lecture at LACE
7/ Lecture at Long Beach
9/1-4 Locarno - Borealis
9/7-15 Arizona 1st recidence
9/15 10/17-22 Arizona Opening - Operation Sledgehammer
10/21-22 Arizona 2nd recidence
10-24 Internet Conference
10/6-10 Arizona Closing - Operation Sledgehammer
11/26 Ottawa Conference
12/7 Rome Set up
Rome Opening

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TO: Bernd Bush
Axel Wirths
FROM: Woody Vasulka and Bruce Hamilton
In Brno, June 30

We presume, the exhibit is in an excellent health, since we have not hear from you lately. We wanted to let you know that we are now back in Czech land in Brno. You can reach us by fax or phone at 42 5 4321 1448.

We wanted to remind you that we will need to process the export papers for the return of Automata to the Czech Republic which are now in possession of Barbara Manna since the arrival of THA Installation from Czech Republic. To remind you again, this package was later joined by the remaining two items from the USA, by the Video Projector and a Laserdisk Player.

Since Woody's show opens the 14th in Prague, Bruce will start packing Automata July 10 so that it can be ready for transportation as soon as possible. I was wondering if an apartment will be available during this period of packing (July 10,11 and maybe 12).

Everything went well in Linz. We survived the trip by truck.

Sincerely.

Bruce and Woody

5827
P. T. Matriční úřad

se žádá, aby doručiteli tohoto listu lask. vyhodil tento doklad, jehož jest zapotřebí k uplatnění nároku na pojistné dávky podle cit. zákona.

Okresní nemocenská pojišťovna v Brně

154 NA VYHLODCE C. II. 161

platí do 31.5.1938. Oddelel IV
Nemocenská pojišťovna (řážko a podpis).

Ex offo výpis z matriky narozených.

Jméno a příjmení	Den, měsíc a rok narození	Místo narození	Otec	Matka	Původ (manželský, nemanželský)	Poznámka, příp. den, měsíc, rok a místo úmrtí
Vašulka Bohuslav	20.12.1937	Slavkov	Vašulka Bohuslav národnost málovoj.	Florentina Jana Smetany a Slavkov	manžel stý	ováván v Jaroměři 20/4 1932

v..... 28. května 1937



Razítko matričního úřadu a podpis.

D 12 č.

I-1936.

Den, měsíc a rok narození	8.1.1964 osmého ledna tisíc devět set šedesát čtyř	Právnická osoba	8.1.1964 osmého ledna tisíc devět set šedesát čtyř	Právnická osoba
Jméno a příjmení	Bohuslav	Vašulka	Steinunn	Bjarnadóttir
Datum, místo narození	20.1.1937	Brno-Šlafra	30.1.1940	Reykjavík-Island
Sex	svobodný	svobodná	svobodná	svobodná
Pohlaví	studující	studující	studující	studující
Právnická osoba	Brno 27	Sudurgata 16	Reykjavík-Island	Reykjavík-Island
Jméno a příjmení rodilého manžela	Petr Vašulka	Bjarni Guðmundsson		
Datum a místo narození	Florentina r. Šmetanová	Gunnlaug Bjarni		
Pohlaví	Doklad platí pouze mimo území ČSSR.	Evžen Plítek		

SOU - 01 04 - 02 - 000000000000

v Praze dne 29.3.



C 1. NÚ-61/5585/4-65

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P. a. h. a 1

svazek I/34, ročník 1963, strana 167, č.ř.21

ještě napřed

ČESkoslovenská socialistická republika
MINISTERSTVO VnitřE

Woody Vasulka: Avantgardní umělec - a on je pro vládu! Nepochopitelné...

A TU K NÁM PŘISTOUPILA divčí mládí v minisukýnkách a ptalo se, co se to tam ukazuje a jaké že to je divadlo a zde může dovnitř. Mr. Woody Vasulka řekl: Samozřejmě, jsme tady od toho a vám k službám. Mládí se sportovně výpracovanýma nohami se optalo: A vy jste ten umělec? Mr. Woody přisvědčil, dívčátku mu podala ruku a řekla, že jsou Jana a Hana. A že jsou až z Prahy. Mr. Woody Vasulka odvětil, že ho to nesmírně těší, on že je ze Slatiny Z Moravy, dodal. Rikán to dobře? optal se mne pak s nezastelným úsměvem ve tváři. Dobře, povídám.

Zrovna v tu chvíli jsme si totíž se světoběžníkem Woody Vasulkou povídali, jak on za svého zámořského života vinnal národnostní problémy a jak je vinnaly emigraci kruhy, v nichž se pohyboval. Cítili jsme se Čechy, Moravany, Slezany, či snad Čechoslováky?

Tuto zásadní debatu jsme vedli v jednom z pavilonů brněnského Výstaviště, koncem loňského roku na mezinárodní výstavě IN-TEX - COMPUTER 93. Woody Vasulka tam ve spolupráci s fakultou výtvarného umění brněnského Vysokého učení technického a za laskavé patronace vedení BVV předváděl „Theatr of Hybrid Automata“, neboť Divadlo smíšených automatů, soudí do světa počítačového umění, jehož je uznávaným příkupkem. Začal s tím v Americe před třiceti lety jako čerstvý absolvent pražské FAMU, který vstřelil novou českou filmovou vlnu, jazz, surrealismus, počátky elektronické hudby a ještě předtím, jako průmyslovák, atmosféru brněnských továren i brněnského bohemy.

Takže - jak to bylo s českým nacionaismem v USA?

My, pováleční emigranti jsme byli většinou individuálové. To byl velký rozdíl oproti starším, kteří udržovali kontakty, anebo nejstarším, kteří měli svůj městečka a v nich učce, Palackého a Dobrovského... Ostatní národy drží v Americe mnohem víc pohromadě. Činamé mají čtvrtě, Rusové žijí v ghettech a těžko se přizpůsobují. Češi se v USA většinou rozptýlili. Snad v tom byla jistá pragmatičnost, nebo cynismus, nebo nedůvěra k vlastním lidem, nebo všechno dohromady...

Přesto se musí znova zeptat: povídáte se za Čechu, Moravu nebo Čechoslováku?

Tak ty rozdíly cítíš jenom jazykově. Když jsem přišel z Brna do Prahy na studia, začal jsem mluvit, a nejen já, taky ostatní z Moravy, spisovnou čestinou. Bylo to jakási obrana proti terorismu pražského jazyka a pražské elity. A teď, když jsem po třiceti letech častěji doma, tak se mi ta moravská a spisovná řeč zase vrátila a když nyní přijedu do Prahy, všechni poznají, že jsem z Moravy. Ale jinak si myslím, že dalšího rozdílu není. Pražský terorismus jazykový, nebo estetický, ten je ovesně skutečnosti, a proto docela chápnu, že se mu mnozí vzpouzí. Tak jen to všechno ve světě, minority se cítí uklidněny, hálí se o místo na slunci, nese to spoustu trpkosti, avšak je to přirozený kvas."

Už jsem napsali, že Slávek Vašulka přijel do USA vyzbrojen studiem na pražské FAMU. Byla to dostatečná výbava?

Zpočátku jsem si myslíl, že budu pokra-

čovat v tom, co mne na škole učili, a to charakterizovalo tu českou vlnu, která nám připadala velmi avantgardní. Ale kdežto Americké filmové nebe bylo odjakživa především avantgardním umělci, kteří našli podporu vlády i mecenášů, z nichž mnozí to myslí upřímně a jiní chtěli na umělých zbohatnout. Přesto si myslím, že mne škola, kde panovala velice svobodná atmosféra, i kulturní ovzduší, které se po třízivých, padesátných letech pomalu otevřelo světu, vyuvaly pro život v USA více než dobré. Amerika byla tehdy velmi romantická, mladé generace velmi levicová, ale to nebylo jen v Americe, vzpomeňte na studené školy v osmašedesátém ve Francii. Levicová hnutí nesla tehdy ještě silný etický náboj. Já se ženou Steinou jsem sice začal v oficiálních strukturách, ve velkém filmu, ale pak jsme začali po nezávislosti a svobodě. A tak jsme se pohybovali v oněch avantgardních kruzích. Byl to mladí blouzničtí, kteří konstruovali složité elektronkové přístroje, jimiž kloboukili techniku s hudebou, obrazem a pohybem. Byli celým svým srdcem proti buržoazi. Chtěli změnit svět. Nezměnili svět, změnili umění."

Z té doby pocházejí některé kreace, jež nahráli Woody a jeho žena Steinu, absolventka hry na cello pražské AMU. Je Islandanka, Slávek Vašulka si ji vzal ještě za studia, pak spolu odcestovali do Jihní Afriky, pak do USA, kde v Santa Fé žijí dodnes. A Steiná hrála a Woody transformoval zvuk jejího nástroje do barevného, chvějivého a výfukového pohybu elektronů.

Ale tak jako zastáni hippies a Alan Ginsberg a naivní revolucionáři, začala i elektronková technika. Skončila na půdach, v lepším případě v muzeích.

„Nezávisti přišel boom video,“ říká Woody

Vasulka: Co to pro Vasulkovy znamenalo?

„Náhle jsme si byli všechni rovní, všechni jsme začínali od nuly. My jsme se chytli. Staže se však i costi jiného. Moderní technologie začaly žít svým vlastním životem. Rozvíjejí se neuveritelným tempem a umělci dnes nemají čas, ani možnost, ani peníze na to, aby sledovali jejich vývoj. Nemůžou ani v lidských silách. Proto dnes většina umělců pracuje pro velké firmy, nebo na státních zakázkách, v lepším případě pro galerie nebo soukromníky. Ztráta, umělci v USA ztratili svou nezávislost. Už to nejsou volní, svobodní přáci... A to všechno má ještě jednu nezanedbatelnou dimenzi: Absence uměleckého a tedy i lidského v technologických je nezdravá a možná i nebezpečná...“

Cím se Vasulkovi zabývají dnes? Nemá smysl se prokousávat matematickými vzorcí, které vyjadřují procesy, odehrávající se ve videokameře, sledující sama sebe a současný svět okolo. „Skutečnost kolm nás se mění s každým naším slovem, každým pohybem. Měníme ji a naopak, na zmeně reagujeme. Jako technik bych rád tyto procesy zachytíl v soufádnicích, jako umělec vím, že to je sen, Ne vím, z d a

Amerika avantgardního umění je ta tam. A co u nás? Jaké je zdejší výtvarné umění nebo divadlo? Vaše videokreace mají s divadlem leccos sylečného...“

„Viděl jsem několik divadel, která si říkají avantgardní, nebo aspoň si tak říkala ještě před nedávnem. Myslím divadlo Husa na pravou, nebo Ha - divadlo, viděl jsem Boleslava Polívku a mohu říci, že to však nejsou avantgardní nebo experimentální divadla, jak je známe z Ameriky, naopak jsou to velmi klasická divadla. Zde se mi všebec, že experimentální scény, literatura a hudba, které se tak rozvíjely v šedesátých letech, nemají dnes v českých zemích pokračování. Možná, že nejblíže je tomu tohle brněnské Výstaviště se svými stavbami, svou dříplí a duchem. A ještě něco mne zde září. Stále čekám, že se ukáže intelektuální odpor proti tomu, kam směřujete. Odpor vůči dravému kapitalismu a tchatcherismu. Překvapuje mne nadšení pro nezkrutný technický a technologický vývoj...“

jenže to nás dostane dopředu, my jsme rádi, že se všechno tak bonhlivě rozvíjí..

„A to je první nepochopitelné. Aspoň pro mne. V Americe většina umělců, kteří se ještě pyšní při vlastním experimentálním avangardním nebo pokrajkovým umělci, je vždycky zásadně proti vládě, proti prezidentovi. Ale zde potkávám divadelníky nebo výtvarníky, kteří si říkají avantgardní a přitom souhlasí s vládní politikou... nepochopitelné.“

Je zde ještě něco překvapujícího po těch letech? Město, krajina, domov...“

„Všechno je jiné. V Brně - Slatině, kde jsem bydlel, byla za domem pole s černou zemi. Dnes tam stojí paneláky. Všechno je jiné. Jenom flamendští vracející se k rámům domů jsou stále stejní. Tyž jsem potkával před třiceti lety, když jsem jezdil do továrny. A tak těd přemýšlím, co mne domů vlastně těhne. Je něco podíl samoty a opuštěnosti na zastávce v dešti, tentýž, jaký jsem mval kdysi? Je to dostatečná odměna? A taky přemýšlím, v čem je rozdíl mezi mnou a lidmi, kteří zde žijí, mezi námi dvěma, kteří jsme všechny. A zjistil jsem, že ten rozdíl lze výjdeřit jedním slovem: penze. Já bych zde prostě s penězi, které dostávám, žít neuměl a nemohl. Ale vy jste plní obdivuhodného elánu. Ženete se přítom do světa, o kterém nikdo někdy neví a který může být slepou uličkou...“

V tu chvíli vstoupilo do stánku s Woodyho experimentální projekcí další divčí mládí. Ale tohle vědělo, za kym jde a co chce. Byly to studentky architektury, které napadlo, že by svoji diplomovou práci mohly věnovat výzvě jedné z mnoha neučených lokalit v brněnské průmyslové zóně: „Chtěl bychom ji zapojit do života města, ale nejenom nějak obchodně nebo průmyslově, ale i jinak, pomocí moderních interaktivních systémů nebo velkoprostorových projekcí, možná, že by to mohlo být současně nějaký skanzen historické techniky, kterou tam v těch závodech mají, a tak si myslíme, že vy jste ten pravý, kdo nám můžete poradit...“

A bouřlivá Woody Vasulka v tu chvíli zapomněla na nostalgickou opuštěnou závodu, na nezávislé a režimy bouřující avantgardní umělce i na odlišenou buďoucnost. Dívky byly zcela současně. Woody Vasulka jimi byl zjevně nadšen. A hned si domluvili schůzku.

Jak je to možné? - ptám se:

„Zdá se mi, že jejich nápad oživit, zkulturnit a zliditit kus tohoto města je tím správným avantgardním činem pro tuto dobu i tu to zemi,“ řekl.

Ladislav VENCÁLEK

Foto Lubomír STŘESTÍK



Nezávislost je jen sen

z naše-

ho snažení

neči zůstane.

Možná, že všechny tyto experimenty skončí v zapřážených skříních, jako skončily elektronkové přístroje šedesátek let.“

Návrat pláka bouřliváka...

Po třicet let se Slávek Vašulka vracel za maminkou do Slatiny sporadicky. Nebyly zde naprostě žádné podmínky pro to, čemu se upsal. Televizní technika v plenkách, video v nedohlednu. O ideologických překážkách nemluvě. Po devětadvacátém se frekvence návštěv zvýšila. Woody začal přednášet, nejprve v klubech, přátelem, pak na vysokých školách.

„Dnes už je zde všechno. Nejmodernější techniky je dostupná. A proto se taky vracíme stále častěji, a dokonce nyní budu působit na vysokém učení technickém v Brně. Vymysleli tam pro mne takovou speciální kategorii houštíčků profesora a mym úkolem je vytvořit na škole základnu experimentálního umění. Nyti hledáme prostory, ve kterých by se daly postavit nějaké interaktivní systémy. Byly by to laboratoře a studia. Chtěli bychom zvát umělce a studenty i avantgardní techniky s uměleckými skly na celé Evropu...“

To si vyžádá spoustu organizační práce. Jak to jde dohromady s onou nezávislostí, kterou jste si zachovali v Americe? Na škole máte dokonce pracovní úvazek...

„Těžko. Setkávám se spoustou pro mne nezávislostí pěšáků. A zvykám si na jiné vztahy mezi lidmi, ale zvyknout bych si nechci. Víte, v Americe, jakmile jde o práci a tedy i o penze, se všechno sepsí. Může se to zádat odlišně, ale není, všechno je černé na bílém, nikdo se nemůže vymlouvat a vztahy mezi lidmi to upevňuje a narovnává.“

To je zajímavé, já si vzdýkám myslí, že tam se dělají obchody rukondánem...

„Káptak, taková Amerika už je pryč.“ Rikáte, že Amerika romantická i A-

Intermedias
Budapest
att: Miklos Peternek

Dear Miklos,

It is nice to hear from You. I will be travelling by the first of November. Some days are already taken. some free: at the beginning of the month and then between Niece and Bucharest. You can also see I was to be in Budapest earlier, this is still in works through Soros Foundation there. I will tell you more as soon as I will know more. Do not worry too much about money, get what you can, I am on the mission here anyway...

I will bring many hour of material, covering early machinery and works up to the recent experimentation with interactive media. I will bring my own Hi8 playback, all I need is a good monitor or a projector (must be 3.5 color) with reasonable sound.

Let me know about the dates, looks like not much trouble since we are so close geographically...

in Brno, October 26-98

Woody

c/o Ruller
Fax:42-5-337-165

Preliminary Travel Schedule:

From November 1 to 14	Bratislava 4th Budapest ? Kiev ? Moscow ?
From November 15 to 20	Burge 15th Paris 16th Niece 18,19th
From November 27 to 30	Bucharest
From December 1 to 15	Prasha 1,2,3,4th Brno
On December 16th	Return to USA



THE SOROS CENTER FOR CONTEMPORARY ARTS
KIEV, UKRAINE

PRESS RELEASE

THE NATURE OF VIDEO ACCORDING TO THE VASULKAS

The Soros Center for Contemporary Art, Kiev, Ukraine, in its attempt to broaden the study of contemporary art theory and practice, recognizes the rapid development of new technologies innovatively utilized by visual artists. As a result of the growing interest in electronic media among artists in Ukraine, SCCA-Kiev will undertake a program throughout 1994 to provide information, access, and practice to artists in the somewhat still peripheral area of electronic arts.

As an introduction to the program, the SCCA-Kiev has invited internationally-known and highly regarded media artist Woody Vasulka to Ukraine to make a two day presentation of both historical and contemporary material on the subject of video, computer imaging and further recent experiments in interactive technologies and art.

Regarded as an international leader in the development of video as an art form, Woody Vasulka has been involved in the field of technology-based art since the mid-1960s. Over the years, Vasulka has been instrumental in the creation of digital and robotic instruments and has worked closely with inventors and designers. With a history of media activism, Vasulka together with his wife Steina organized The Kitchen in New York City, which is now one of the world's premier presenting and producing organizations for media arts and performance art.

Since his retirement as Professor at the State University of New York in 1980, Woody Vasulka has completed four major works, Artifacts, The Commission, Art of Memory, and The Theater of Hybrid Automata. His Art of Memory is counted among the most acclaimed and widely-exhibited works in the history of video art. Vasulka has also received numerous awards and distinctions, including those from the National Endowment for the Arts and from the Guggenheim Foundation. In 1992, he was a recipient of the Maya Deren Award from the American Film Institute. His book, titled Eigenwelt Der Apparatewelt: Pioneers of Electronic Art, was published by Ars Electronica in 1992 to accompany the exhibition in Linz, Austria, which he curated together with his wife Steina.

The Fall, Woody Vasulka will display at Artifice Two in Paris, his latest incarnation of an ongoing investigation, The Theater of Hybrid Automata, which includes in its early stages collaborative multi-media works with other local artists: Steina, composer David Dunn, vocalist Joan La Barbara, and actor Tim Thompson. The San Francisco Museum of Modern Art is preparing a major retrospective of the Vasulkas' work for 1995.

The SCCA-Kiev is proud to welcome Woody Vasulka to Kiev. His presentation will be made at the National Library of Medicine on Vul. Tolstoy 7, the week of November 9. For more information, please call Marta Kuzma, Director of SCCA-Kiev, at 225-2005.



Центр Сучасного Мистецтва Сороса
Київ, Україна

Інформація

ПРИРОДА ВІДЕО-АРТУ - ПОГЛЯД ВУДІ ВАСУЛКА

Центр Сучасного Мистецтва Сороса в Києві, що ставить за мету поширювати знання сучасної художньої теорії та практики, спостерігає швидкий розвиток нових технологій, які використовуються майстрами візуального мистецтва. Результатом зростаючого інтересу до технологічних засобів вираження у художників в Україні, буде програма по забезпеченням інформацією та практичними можливостями для роботи у цій, ще досить малознайомій, галузі сучасного мистецтва в Україні. Програма буде розпочати у 1994 році.

Вступом до цієї програми є запрошення ЦСМС у Києві всесвітньо відомого художника Вуді Васулка (Woody Vasulka) для презентації історичних та сучасних матеріалів з відео-арту, комп'ютерного зображення та інтерактивної технології в мистецтві.

Визнаний світовим лідером відео-арту, як художньої форми, Вуді Васулка розпочав свою діяльність у сфері технологічних мистецтв ще у середині 60-х років. З роками Васулка набув досвіду у створенні цифрових та кібернетичних пристроїв, працював разом у тісному контакті із винахідниками та дізайнерами. Подію історії відео-арту було створення Васулкою разом із дружиною так званий "The Kitchen" у Нью-Йорку, яка і на цей час є однією із провідних організацій, які створюють та представляють експериментальне мистецтво та перформанс.

З часу зилишення посади професора Університету Нью-Йорку у 1980 році, Вуді Васулка завершив чотири головні роботи: *Artifacts*, *The Commission*, *Art of Memory* та *The Theater of Hybrid Automata*. Його робота *Art of Memory* визнається однією з найбільш схвально прийнятих та широко експонованих робіт за всю історію відео-арту. Він отримав численні нагороди та почесні звання від таких установ, як *National Endowment for the Arts* та *Guggenheim Foundation*. У 1992 році він отримав премію *Maya Deren* від Американського Кіноінституту. Книга Васулки "Eigenwelt Der Apparatewelt: Pioneers of Electronic Art" була надрукована видавництвом *Ars Electronica* у 1992 році і супроводжувала виставку у Лінці, Австрія, організовану ним разом із дружиною.

Восени у Парижі Васулка демонструватиме на виставці *Artifice Two* втілення своїх останніх досліджень - *The Theater of Hybrid Automata*, що включає на своїх початкових етапах співпрацю з іншими художниками: дружиною Стейною, композитором Девідом Данном, вокалісткою Джоан Ла Барбара та актором Тімом Томсоном. Музей Сучасного Мистецтва у Сан-Франциско планує провести у 1995 році ретроспективу головних робіт Васулки.

ЦСМС-Києві має нагоду привітати пана Васулку у нашому місті. Його презентація відбудеться приблизно 10 листопада у приміщенні Національної медичної бібліотеки вул. Толстого 7. Докладнішу інформацію можна отримати у Марти Кузьми, директора ЦСМС-Київ, по тел. 225-2005 або Людмилі Мацюк по тел. 213-1234

WOODY VASULKA

zamyšlení o funkcích a významu
elektronického a filmového obrazu

neformální schůzka s absolventem FAMU a prů-
kopníkem elektronického umění a videoartu v U.S.A.

kdy: pátek 3.12.1993, 13:30 hod

kde: projekce FAMU, Smetanova nábřeží 2

informace: S. Miller, katedra animovaného filmu
tel: 24229468/246

INTERMEDIA

Woody Vasulka Budapesten

1993. November 5. péntek
14.00-18.00. fszt. 13.

Magyar Képzőművészeti Főiskola Intermédia Tanszék
H-1062 Budapest, Andrássy út 69-71.
Tel. (36-1)1428556; -1421738; Fax:(36-1) 1421563

By Mike Shoup

"I certainly never be a linguistic scholar, but over the years I've learned to communicate in several languages other than English.

The biggest benefit is that when I'm traveling abroad I sometimes can talk to people in their native tongue, instead of expecting them to speak mine. It's a marvelous experience, one that often opens doors that simply would not swing wide otherwise.

One of the corollary benefits is a greater appreciation of language and its uses—how applying the grammar of one language to the spoken words of another can get some very interesting, and sometimes humorous, results.

A few people may think I'm making fun of a particular group, language or culture, but that is not the case. Just imagine what we, a people not known for our ability to master foreign languages, are doing to other languages in similar situations.

As for the source of what follows, I simply could not track it down beyond where I got it: an internal corporate bulletin produced a few years ago for employees of Air France in New York. Somewhere, I suspect, there's an even bigger trove of these gems. Meanwhile, have a good laugh!

Sign in a Tokyo hotel: "Is forbidden to steal hotel towels please. If you are not person to do such thing is please not to read notice."

In a Bucharest hotel lobby: "The list is being fixed for the next day. During that time we regret that you will be unbearable."

In a Leipzig elevator: "Do not enter the lift backwards, and only when lit up."

In a Belgrade hotel elevator: "To move the cabin, push button for wishing floor. If the cabin should enter more persons, each one should press a number of wishing floor. Driving is then going alphabetically by national order."

In a Paris hotel elevator: "Please leave your values at the front desk."

In a hotel in Athens: "Visitors are expected to complain at the

office between the hours of 9 and 11 a.m. daily."

In a Yugoslavian hotel: "The flattening of underwear with pleasure is the job of the chambermaid."

In a Japanese hotel: "You are invited to take advantage of the chambermaid."

In the lobby of a Moscow hotel across from a Russian Orthodox monastery: "You are welcome to

On the menu of a Swiss restaurant: 'Our wines leave you nothing to hope for.'

visit the cemetery where famous Russian and Soviet composers, artists and writers are buried daily except Thursday."

In an Austrian hotel catering to skiers: "Not to perambulate the corridors in the hours of repose in the boots of ascension."

On the menu of a Swiss restaurant: "Our wines leave you nothing to hope for."

On the menu of a Polish hotel: "Salad a firm's own make; limpид red beet soup with cheezy dumplings in the form of a finger; roasted duck let loose; beef rasher beaten up in the country people's fashion."

Outside a Hong Kong tailor shop: "Ladies may have a fit up, stairs."

Outside a Paris dress shop: "Dresses for street walking."

In a Rhodes tailor shop: "Order your summers suit. Because is big rush we will execute customers in strict rotation."

Similarly, from the Soviet Weekly: "There will be a Moscow Exhibition of Arts by 13,000 Soviet Republic painters and sculptors. These were executed over the past two years."

A sign posted in Germany's Black Forest: "It is strictly forbidden on our black forest camping site that people of different sex, for instance, men and women, live together in one tent unless they are married with each other for that purpose."

In a Zurich hotel: "Because of

the impropriety of entertaining guests of the opposite sex in the bedroom it is suggested that the lobby be used for this purpose."

In an advertisement by a Hong Kong dentist: "Teeth extracted by the latest Methodists."

In a Rome laundry: "Ladies, leave your clothes here and spend the afternoon having a good time."

In a Czechoslovakian tourist agency: "Take one of our horse-driven city tours—we guarantee no miscarriages."

In a Swiss mountain inn: "Special today—no ice cream."

In a Copenhagen airline ticket office: "We take your bags and send them in all directions."

On the door of a Moscow hotel room: "If this is your first visit to the USSR, you are welcome to it."

In a Norwegian cocktail lounge: "Ladies are requisitioned not to have children in the bar."

At a Budapest zoo: "Please do not feed the animals. If you have any suitable food, give it to the guard on duty."

In the office of a Roman doctor: "Specialist in women and other diseases."

In an Acapulco hotel: "The manager has personally passed all the water served here."

In a Tokyo shop: "Our nylons cost more than common, but you'll find they are the best in the long run."

From a Japanese information booklet about using a hotel air conditioner: "Cools and Heats; if you want just condition of warm in your room, please control yourself."

Two signs from a Majorcan shop entrance:

• "English well talking."

• "Here speaking American."

From a brochure of a car rental firm in Tokyo: "When passenger of foot heave in sight, tootle the horn. Trumpet him melodiously at first, but if he still obstacles your passage then tootle him with vigor."

24.9.93	3	hod	realitní kanceláře, stavební a projekční firmy /stavba montované haly/. Poptávka zároveň zaregistrována u tří real.kanc., nabídky budou průběžně zasílány
29.9.93	2	hod	fa Eurosat - senzory /dovážejí pouze výrobky USA pro zabezpečovací techniku, nepoužitelné/, fa Conrad - katalog předán
4.10.93	3	hod	realitní kancelář Adonton, nabídky, poptávka zaregistrována Lisovna plastů Brno - možnost výroby ze srovnatelných materiálů /viz.zpráva/
			fa Unis - jednání s ředitelem o možnosti kompletvýroby a vývoje sownt.
6.10.93	5	hod	realitní kanceláře - poptávka zaregistrována, fotografování objektů od fa Adonton /Líšeň, Heršpická/
8.10.93	2	hod	Magistrát města Brna - konzultace k založení nadace
13.10.93	1	hod	Divadlo Bolka Polívky - jednání s B. Polívkou
14.10.93	1	hod	hudební nástroje - Lunatic bazar, Minská ul., Preisinger bazar, Pekařská ul. - viola
15.10.93	3	hod	Lidl, Preisinger, - prohlídka hud.nástrojů Ex.tel.studio - transkodér, katalog prof.techniky ProTech - transkodér, nedováží
16.10.93	1,5	hod	Olšany, Bolek Polívka - projekt farmy
19.10.93	8,5	hod	INVEK
20.10.93	3	hod	INVEK
21.10.93	6	hod	INVEK
22.10.93	10	hod	cestovní kanceláře /ceny ubyt.Moskva.../, 2hod INVEK 6hod demontáž instalace 2hod

Celkem 49 hod

Dovolujeme si Vás pozvat na prezentaci:

**WOODY & STEINA
VASULKA'S
SANTA FE, U.S.A.
PRŮKOPNÍCI ELEKTRONICKÉHO UMĚNÍ**

**představí svoji práci a dokumentaci amerického videoartu velkoplošnou projekcí
programu z Ars Electronica v rakouském městě Linz a.j. při otevření**

MEDIA ARCHIVU FaVU

**BRNO - PÍSÁRKY, Květná 34, v sobotu 28.11. 1992 v 17.00 hod
ATELIER VIDEO - IMT & DAVAY**

THE VASULKAS

From: Woody Vasulka

In Santa Fe, Sep. 28

To: Michal Klimes
SGI Brno

Drahý Michale,

I was just on the phone to Tomas who informs me that you basically agree on covering the installation shipping one way to Brno, but somewhat hesitate to pay the participation fee of \$500. Of course if you consider me a part of your extended family I will be honored to waive my fee.

But let me explain the elaborate schemes of combining Rotterdam with Brno, which enables my assistant Bruce to come to Brno to put up the Table III installation. In my financial planning I counted on the fee we originally discussed with Tomas and Madam Chalupova and loosing it makes it that much harder.

You must understand that beside showing tapes and lectures, making installations and exhibiting them is my only income. My academic participation in Brno has so far been voluntary and I regrettably expect it to stay that way for some time.

The installation which I am bringing to Brno took a year to build at a cost \$20,000 and a combined budget of a German and Austrian institutions was needed to pay for it, however all the travel and shipping fell on me. Granted, the exhibit of my installation in Manes in July was a donation. Meanwhile with no monetary advance, I am building my most difficult and expensive installation to date here in Santa Fe to be a part of The Vasulkas' retrospective in Rome next year.

Never mind all of that, I am looking forward to be a part of your symposium to advance the mission of electrification to much higher level our Lenin could ever have foreseen.

Yours Woody

cc Tomas



ROUTE 6 BOX 100 SANTA FE NEW MEXICO 87501 PHONE 505•471•7181 FAX 505•473•0614

THE VASULKAS

EQUIPMENT LIST FOR COMPUTER/VIDEO INSTALLATION "BROTHERHOOD-TABLE III", TO BE EXHIBITED this Fall at Moravska Galerie, Brno, Czech republic and, later in Rotterdam, Holland.

Screens

20	1/8" x 1/2" x 41" Aluminum flat	100.00
8	1/8" x 5/8" x 5/8" x 64" Aluminum angle	56.00
8	1/8" x 1 1/2" x 1 1/2 x 14" Aluminum angle	20.00
1	.010" x 41" x 41" styrene transwhite	
	Regal (#25841)	8.00
4	Mylar transwhite	50.00
20	1/2" x 3" flat angles	10.00
96	#8-32 x 1/2" 100deg Flat head machine screws	10.00

	Subtotal	226.00

Ceiling support Grid

Ultimate Support System, Inc

6	11171 ST-60B Support Tier (Black) (42") (110cm) \$30.00 each	180.00
4	11592 TFG-150 T-Fitting \$6.00 each	24.00
10	11186 UNF-150 Universal Fitting \$4.00 Cable & Turnbuckles	40.00

	Subtotal	244.00

Lights

2	Custom Lights	160.00
3	Dimmable 12V Transformers	110.00
3	14V 90W Bulbs	30.00
1	NSI 501 I/F MED to MPX, 115926 (4-11-94)	399.00
1	NSI DDS-5300 Dimmer Pack 115830 (4-11-94)	349.00

	Subtotal	1048.00

Table

1	Custom Table Assembly Cage	1,200.00
1	Custom Table Assembly Support (legs)	250.00
4	Auxiliary (small) projection screens Assemblies	300.00

	Subtotal	1,750.00

ROUTE 6 BOX 100 SANTA FE NEW MEXICO 87501 PHONE 505•471•7181 FAX 505•473•0614

THE VASULKAS

WOODY'S WHEREABOUTS:

5/14 ~~Q4~~ FaVU, Kvetna 32 Brno, PSC 60200, Czech Republic
Ph:42-5-4321-1448
5/18 Stern Hotel, Am Market 8, Ph.0228-72670 Fx-7267125
Kunst und Ausstellungshalle, Friedrich Ebert Allee
4, Ph.49-228-9171-0 or Forum direct: 228-9171-287
5/26 Opening Bonn - Brotherhood
5/ Travel to Brno/Prague/Amsterdam, etc
6/17 Opening Bonn - Hybrid Automata (see address above)
6/18 Arrive in Linz
Ars Electronica, Bruchnerhaus, Untere Donaulande 7
A-4010 Linz, Austria. Ph 0732/7612-271 fx 7612-350
6/21-25 Show in Linz - Brotherhood
6/26? Leave Linz
6/27 Take down Bonn (see address above)
6/30 Travel to Brno/Prague/Amsterdam, etc
7/7 Opening in Prague - Brotherhood
7/25 Set up for LACE, Los Angeles, Ca
7/28 Opening in LACE - Brotherhood
7/ Lecture at LACE
9/1-4 Locarno - Hybrid Automata
11/26 Rome Set up
12/7 Rome Opening

Steina's Agenda:

7/15 Riksutstallningar, Sweden - Operation Sledgehammer
9/7-15 Arizona 1st recidence
9/15 Arizona Opening - Operation Sledgehammer
10/17-22 Arizona 2nd recidence
10/21-22 Internet Conference
10-24 Arizona Closing - Operation Sledgehammer
10/4-8 Ottawa Conference
7/25 Set up for LACE, Los Angeles, Ca
7/28 Opening in LACE - Borealis
7/ Lecture at LACE
7/ Lecture at Long Beach
9/1-4 Locarno - Borealis
11/26 Rome Set up
12/7 Rome Opening

To: ARTSLINK

In Brno, Czech Republic, June 6 1994

This is a report of activities during my stay in Brno, Czech Republic during a period of a grant, given to me through the Artslink Collaborative Project

I arrived in Brno in September 1993. As arranged by the head of the Art department, Tomas Ruller, I became a Guest professor at Polytechnic Brno, Faculty of Fine arts. I started with a series of seminars attended by 40 students dealing with history of electronic art and craft.

In search of a suitable site for my proposed installation, "Theater of Hybrid Automata," the Art department and I eventually settled on the offer from the administration of the Brno Industrial Grounds where a yearly computer exhibit under the name INVEX93 was to be held in October 1993.

The grounds were already in process of negotiating with the Art school to appoint the school to act as a permanent curator of Art and Technology yearly show. (This year, the art department at Brno is to provide an ISDN communication bridge with the French Polytechnic in Paris). The Brno Industrial Grounds have had a long tradition in promoting top industrial design and interest in man-to-machine communication.

By many lucky coincidences, I was able to mount the show and run it successfully for the duration of the trade show (5 days). It was well attended and intensely debated as this technological artform is new and unusual in this region.

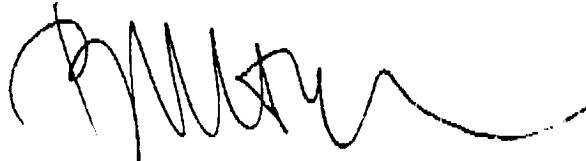
The financial statement:

Airfare roundtrip	\$1,500
Roundtrip Shipping of the Installation	\$2,400
TOTAL	\$4,900

I have recorded the process of construction and operation of my installation on videotape and have some slide and photos. I am also in process of gathering some published information which I will send as soon as I obtain it.

As it happens, I am back in Brno, Czech Republic, involved in preparation of the Electronic Art Curriculum for the Art department here. It was essential, I could bring my project last year here thanks to your program and perhaps, there could be another opportunity for another person involved in media art to find a home for his or her project here at Brno Polytechnic.

Sincerely Woody Vasulka



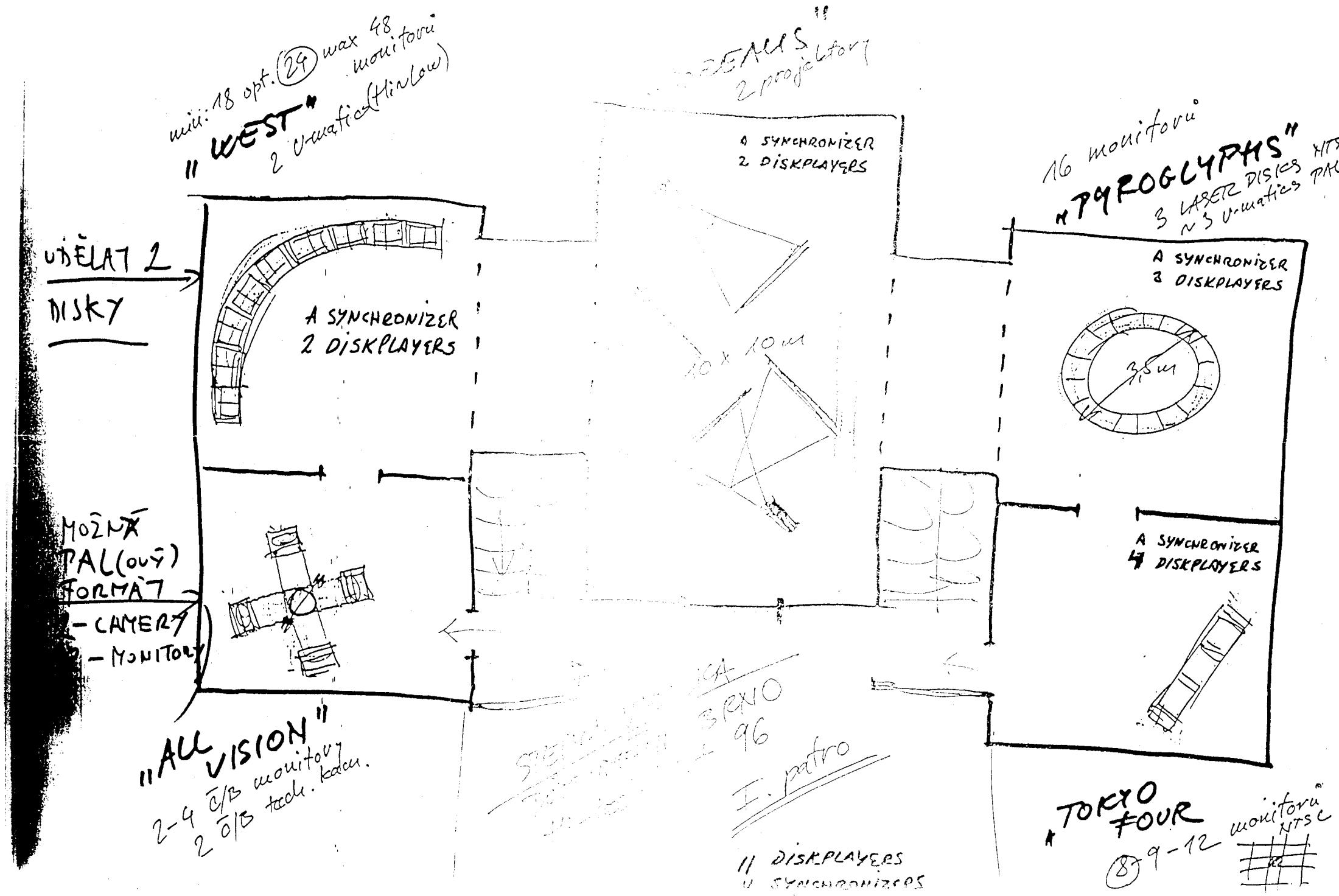
FALL 96 Czech Republic

Invex 96

	Mirrors	Screens	Players	Media	Synchronizer
Borealis drawing of stands, speakers, layout	2	4	2	2 (make)	2 ch
West design for 11stands			2	2 (make)	2 ch
Pyroglyphs design of cabinet, stands(wedge)		3		3	3 ch
Toyko Four design for tech			4	4	4 ch
Vocalization design			4	4 (make)	4 ch
Machine Vision Ship as is.					

Praha

Borealis	2	4	2	2 (make)	2 ch
TOTAL	4	8	17	10	6



III-rd Day (27th of November)

16:00 "Videogramme Einer Revolution" by Andrei Ujica & Haroun Farocki
(presentation by Kelko Sei & Geert Lovink) 2 h

18:30 Cocktail

IV-th Day (28th of November)

11:00 "Videogramme Einer Revolution" (screening) 2h

V-th Day (29th of November) - to see with the cultural centers

14:00 Margaret Morsig - Screening and conference at the American Cultural Center

VI-th Day (30th of November) - to see with the H.C.I. the date

? László Nemes - Béla Balázs studio
(conference at the Hungarian Cultural Institute) ?

FAX TO :

Woody Vasulka

6p. all

FROM : % Tomas Rallet 42-6-337265.

Car No : Keiko Saito % Soros Center for Contemporary Arts
40-1-341-2193 (tel 311-2992)

Dear Woody,

Hi, I missed you in Phala (as I was there only several days in May) - how is everything going? Are you fine?

I gave your project sheet to Suzanne Merzely, a director of Local Network, a preparator to arrange your trip to the camp and she is working on it. As she asked you to film, I invite you - students and people are looking forward to having you here, I'd like to ask you when you'd like to come - I send you a first schedule plan so that you can see when you can be. Is it possible for you to do a workshop as well as lecture? There are three venues for this - the Dallas Hall, Academy of Theater and Film and Academy of Fine Arts. What we discussed now is: basically you come on Sat. 27 and do a lecture on Sun 28, workshop at two academies (we may put two students together in one place) Monday and you fly back to Phala on Tuesday 30. I know you'll attend the conference in Phala on 1, 2 Dec. what do you think? We're looking forward to your reply
Ciao, Keiko

WOODY VASULKA
H. W.

THIS IS STEVE YATES'
(fine arts manager) Lir!

Mr Gitman ~~knows~~ every
body... call me!!

Steve

Sergei Gitman

Russian Art Pictures
Division

011-7-095-

202-4175 (Home)

Fax or call

Sergei & Elena

Burasovsky

(Sergei - also Russian
art Photographer)

Moscow 438-5298

business home

or Sergei at Union
office

2 7917

MESSAGE FOR CONTACT

WORK

Dear Wolfgang

Please excuse my delayed response, however there have been some technical difficulties.

As I have discussed over the telephone with you, the European Contemporary Arts Network is organizing an exhibition in Central and Eastern Europe and the former Soviet Union, "The Sweet Media". (Please see the attached information).

I would like to suggest that you apply to the New York and Soros Foundation New York office for a grant to travel to Berlin, Budapest, Moscow and Kiev and present your program in the four cities. According to the "proposal", in this grant application you should include invitation letters from the SCCA's in each city, a brief synopsis of your program, a budget for travel, accommodation, experts, and the fee you request.

Please send this application to:
 Wolfgang Müller, Arts Committee
 Open Society Fund Inc.
 328 Seventh Avenue
 New York, New York 10006
 This should arrive in New York by October 10, 1993
 Alternatively, you could fax the grant proposal to him on (212) 974 - 0367

After the meeting (of which I am member) will take place in Budapest, I will be following you to Berlin, Moscow and Kiev. I will be available for you to discuss the possibility of a grant application for the exhibition in the following cities:
 Budapest, Moscow, Kiev and Berlin. The only program where you would be invited to attend during a specific period, 24 - 27 November. (Please see attached information)
 You would be able to negotiate dates with the other three cities according to your schedule.

If you have any questions, please do not hesitate to call me on my private number during the day, 0039 06 570 10 00, in Budapest until Friday 15 on 36 1 202-10004 or on Monday 16, 11 to 12, in New York office.
 I hope that your application will be successful and that we may cooperate together in the near future.

Best regards,

Elena

Frodoly

Contemporary Arts



CENTRUL SOROS PENTRU ARTA CONTEMPORANA - BUCURESTI
SOROS CENTER FOR CONTEMPORARY ARTS - BUCHAREST

Experimental films and video by artists from the cities of Arad, Timisoara, and Bucharest will be presented throughout the week at the main exhibition hall, and across Bucharest at venues including the American, French, and Hungarian Cultural Institutes and the German Goethe Institute.

Lectures headed by specialists from around the world will focus on recent video art in their respective countries. Among these are Margaret Morse and Kathy Rae Huffman (United States), Dieter Daniels (Germany), Martine Bour (France), Laszlo Beke (Hungary), Eddie Berg (England), Rene Coelho (Holland), Nina Czegledy (Canada), etc.

In workshops lead by foreign artists, small groups of art students will produce video art pieces. "The main purpose of this experience," according to Reiko Sei, a consultant on the project, is to seize the opportunity of *Ex Oriente Lux* to "spread the knowledge of video production" on the local art scene.

A bilingual Romanian-English publication focusing on the history of local experiments in film and video will be handed out during the week. A retrospective catalogue will be printed in the wake of the exhibition, documenting installations and videos produced during workshops, and including abstracts on guest speakers.

The Soros Center for Contemporary Arts belongs to a network of cultural foundations founded by George Soros and established in more than thirteen capital cities of central and eastern Europe and the former Soviet Union. *Ex Oriente Lux* is part of the SOCA's *Media*, *Street Media* project, an ongoing program to provide information, access, and practice for eastern and central European artists in electronic media arts through exhibits, symposiums, and practical workshops. For information on *Media*, *Street Media*, phone or fax Suzanne Trieszky or Amy Rudeisdorf at (36 1) 201 6684.



TRUL SOROS PENTRU ARTA CONTEMPORANA - BUCURESTI
SOROS CENTER FOR CONTEMPORARY ARTS - BUCHAREST

CONTACT:

Corinne Ferry-von Arx, SCCA Managing Director
Călin Dan, SCCA Artistic Director and Exhibition Curator

Tel: (40-1) 311-2178 / (40-1) 311-2193

FOR IMMEDIATE RELEASE: OCTOBER, 1993

GROUND-BREAKING VIDEO ART EXHIBIT AND CONFERENCE IN ROMANIA

BUCHAREST - The Soros Center for Contemporary Arts Bucharest will hold Romania's first-ever video installation exhibition and conference (November 24-December 20). Entitled *Ex Oriente Lux* (Light comes from the East), the program will introduce the public to local and international video arts, and provide an opportunity for artists to work with and discuss the complex and developing forms of electronic media.

Ten Romanian artists (Alexandru Antik, Jozsef Bartha, Judit Egyed, Szabolcs Kiss-Pal, Alexandru Petatic, Amalia Perjovschi, Dan Perjovschi, subREAL, Laszlo Ujvarossy, Sorin Vreme) will present works at the *Ex Oriente Lux* video installations show (Dallas Hall, opening on November 24). A grand jury of local and international specialists will award a prize for the best work shown.

Video installations by three Dutch artists (Kees Aarfjes, Pieter Baan Mueller and Peter Bogers) will be presented by *Montevideo / Time Based Arts* concurrently with the Romanian show.

Around the exhibition an internationally attended *Romanian Video Week* will take place. This conference - featuring panel discussions and film and video screenings - will be the first public debate on video in Romania, promoting video art as an aesthetic issue and a way of encouraging the public to be more critical viewers of media.

"Video and the Visual Arts in Romania," the first of three panel discussions, will feature Romanian artists and critics, and be moderated by Geert Lovink (Mediamatic, Amsterdam). The second will delve into the question of "The Aesthetics of Romanian TV," and the third will explore "Independent Media Strategies."

Continue on following page

THE ROMANIAN VIDEO WEEK:

VIDEO-INSTALLATIONS

WORKSHOPS

SCREENINGS

CONFERENCES



(Third draft)

The Romanian Video Week (25 - 30 November 1993)

The Video Week is meant to offer a dynamic framework for the meeting of Romanian artists and public with international personalities of the video art community and has three aims:

- a) to present the last issues in the video art world-wide;
- b) to stress the links between video art and media;
- c) to establish modalities of media criticism via the media arts

1-st Day (25th November)

10:00	Opening speech Andrei Plesu	10'
10:30	<u>Video & the Visual Arts in Romania</u> (round table) moderator: Geert Lovink participants: Geta Bratescu, Liviana Dan, Judith Anghel, Neana Pintilie, Josef Kiraly etc.	1 h
11:30	Screening - ARAD <i>(to check with people)</i>	1 h
12:30	<u>Margaret Morse</u> (conference) <i>(to check the title - Geert)</i>	1 h
13:30	Break	1 h
14:30	<u>Dieter Daniels</u> (conference) <i>(to check the title)</i>	1 h
15:30	<u>Laszlo Beke</u> - Gabor Bodor presentation (conference)	1 h
16:30	Coffee Break	30'
17:00	<u>Suzanne Mezezoly</u> - From old to new media art. The experience of the SUBVOCE exhibition	1 h
18:00	<u>Eddie Berg</u> - The best of the Liverpool Festival '93 (presentation & screening)	1 h
19:00	Screening - BUCHAREST	1 h

SOROS CENTER FOR CONTEMPORARY ARTS

Str. Stirbei Voda, nr. 1, P.O. Box 1-827, Bucharest Tel. (40.1) 311.21.92 Fax. (40.1) 311.21.93

BUCHAREST, ROMANIA

II-nd Day (26th of November)

10:00	Screening - TIMISOARA	1 h
11:00	<u>Rene Coelho</u> Recent Works from Montevideo/ TBA collection (presentation & screening)	1 h
12:00	"The <u>Aesthetics of Romanian TV</u> " participants: Andrei Plesu, Anca Oroveanu, Alex Leo Serban, H. Pataplevici, Calin Dan, Ioana Gheorghiu etc. "One channel zapping on Romanian T.V." (screening) (to find someone to tape "the zapping")	1h 30'
13:30	Break	1h
14:30	<u>Martine Bour</u> (conference) (to check the title)	1 h
15:30	" <u>Independent Media Strategies</u> " (round table) participants: FAV (Vivi Dragan), Horea Murgu, Radu Igaszeg, Studio Vest (?), GDS, Sandra Pralong, Mircea Danielluc (to check with people)	1 h
17:00	Coffee Break	30'
17:30	<u>Kathy Rae Huffman</u> (conference) (to check the title)	1 h
18:30	<u>Nina Czegle</u> (conference) (to check the title) Contemporary Art Video & Art	1 h 30'

THE VASULKAS

July 24, 1992

Martine Bour
Ministere Culture
Delegation aux Arts Plastique
27 avenue de l'Opera
75001 Paris, France

Dear Martine,

Woody has asked me to contact you. We are currently planning his excursion to eastern Europe and he has not yet heard from you. (See attached correspondence.)

Have you had any luck finding contacts to contribute to his scheduled tour?

We will send you his itinerary ^{TO DO} as soon as it's available, in the hope that you might be helpful in scheduling a lecture, demonstration or installation.

Thank you sincerely,

Melody Seemmer
(for Woody Vasulka)

THE VASULKAS

Martine Bour
Ministere Culture
Delegation aux Arts Plastique
27 avenue de l'Opera
75001 Paris, France

Dear Martine,

Even before I could thank you for all you have done on my behalf, I am back with another appeal. As you remember, we both have met in Prague artist by the name Tomas Ruller.

He invited me and Steina to my (and his) home town Brno, to give a lecture on the exhibit of the Pioneers of Electronic Art we have done in Linz for Ars Electronica 1992. Steina made a live performance with Midi violin there and in no time, we decided to try to establish some form of a workshop or a "chair" on his faculty for me or other visiting artist/professors.

In past winter, he wrote a proposal outlining a general curriculum of this project and he also visited me here in the U.S in the spring. I am trying to raise some additional money, but it seems quite hopeless here as you can imagine. I have also other requests to show up in Budapest and in Bulgaria, but I am not sure, if such a thing could be sponsored by the East Europeans.

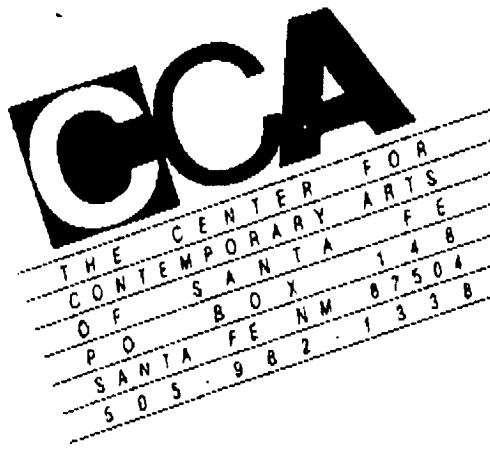
I recall your interest in that region when we were corresponding last year and just maybe you have some useful hints. So I am sending you some info on the Brno project and hope for a bit of luck.

Again, I think you had a lot to do with my appearance in Paris last Fall and since I consider the show an important and interesting experience, I again thank you for your friendly attention.

Love Woody

in Santa Fe, May 15, 1993

P.S. Steina is having her first big show in her home town Reykjavik in Iceland right now..



7/12/93

Dear Woody,

Here are the promised contacts; don't hesitate to use my name with any of them if you wish.

Turkey

Vasif Kortun,
Director of the Third International Art Biennial
(also a critic, curator and lecturer. He is young and a risk taker with some enemies from the official segment but not an anarchist)
SENDARI EREM SOK 56
Dogan, Apt 3
Kuledibi, Istanbul 80080
TURKEY
90-1-249-4334 ph
230-0376 fax

Beral Madra
BM Contemporary Art Center
Akkavak Sokak 1/1
Nisantasi
80200 Istanbul
Turkey
90-1-231-1023 T&F
She is better connected within the official circles, was the director of the previous two Biennials. She exhibits foreign artists and "political" work.

Galeri Nev (the most experimental gallery in Istanbul & Ankara)
Haldun & Maggie Dostoglu (co-owners sweet and kind young couple)
Macka Cad. 33/B 80200
Macka Istanbul
90-1-231-67-63 p
248-38-68 f

Istanbul Foundation for Culture & Arts
Yildiz Kultur ve Sanat Merkezi
Besiktas 80700
Istanbul, Turkey
(They were the organizers of the Biennials affiliated with the university and offer a grant through Lila Wallace-Readers Digest Fund, I'll look up CCA files for application/contact, you might want to ask Vasif more about it.)

my record

Gün
1000 Berlin 12

Germany

(He is a very good artist also a dwarf and the son of one of the
wealthiest Turkish industrialists!)

Husseyin Alptekin
Bilkent University
Fine Arts Faculty
06533 Bilkent
Ankara, Turkey

Office : 90-4-266-43-64 p
266-40-40/1739 fax

Home: 266-45-69

He is considered a contemporary philosopher, intouch with anarchists
and oppositions, very warm and fun man also an artist.

CANAN TOLON

lives in Berkeley CA, I showed her work here at CCA two months ago
she can tell you more about everyone and anything! She is great!
814 Camelia St.

Berkeley, CA 94710
510-658-5937 p
528-3009 fax

IRAN

Hamid Naficy

Was at UCLA & Rice University Teaching video and film, specializing
on Iranian cinema and middle eastern film in exile. A very good
writer his book "Iranian Popular Culture and Television in Exile"
should be out by now.

Best place to reach him now is probably his home in L.A.

310-576-0997 or write to:

5499 Braes Valley #484

Houston, TX 77096

713-726-1667

Iraq

My only contact for dear Iraq is ARDASHI a painter and great poet
living in exile who knows everyone and has been involved with all sides
there, I wouldn't be surprised if it includes from far right to far
left, he still has family there, survival, as you probably know...

32023 Pacific Coast Hwy, Malibu- CA 90265, 310-457-0471

SYRIA

Nigol Bezjian

818-752-34-73 I don't have an address now with me

He is from Aleppo, young film maker living in Burbank, CA and plans
to go back to make a film, is in contact with filmmakers there.

He is also knows a lot about Armenian filmmakers and has been there
several times.

All the Best *Neen*

4.

(TRANSLATION)

The Vasulkas
Route 6
Box 100
Santa fe
New mexico
87501 USA
FAX: 505-9826790

Dear Woody!

I am sending by mail a copy of the grant proposal and a plan for the next school year.

We are counting on you to accept a position as a guest professor of FaVU (Faculty of Art, tr.W) - to run the Atelier of the Videoart and Multimedia performance (as you know, Radek Pilar died recently).

The financial situation is quite tough here, never the less I succeeded in getting some funding for the "Multimedia interactivity in Digital Environment" project, which for this year is at least Kč 90,000. - (the other grant to the Ministry of Education is still pending)

I accepted an invitation to the University of North Texas in Dallas that will be happening between 5th and 16th March, and if everything goes as expected, I would like to visit with you in New Mexico. (ca 10 days?) This could be a chance to prepare the matters for your work in Brno - the door is open - slowly but surely your project is coming along.

Many regards for Steina

Yours, Tomás Ruller

March 3, 1993

The Vasulkas
Route 6
BOX 100
Santa Fe
New Mexico
87501 USA
FAX : 505-9826790

Dear Woody!

Kopii
Posílám poštou projektu na granty a plán provozu školy na příští školní rok.

Počítáme s Vámi, jako s hostujícím profesorem FaVU - vedoucím Ateliéru videoart & multimedia performance.

(Pokud nevíte, zemřel Radek Pilař...)

Finanční situace je velice svízelná, nicméně jsou z fondu VUT získal na projekt "Multimediální inter-akce v digitalizovaném prostředí" pro letošní rok alespoň 90.000.-Kč (grant z Fondu dynamického rozvoje MŠ ještě není vyhodnocen).

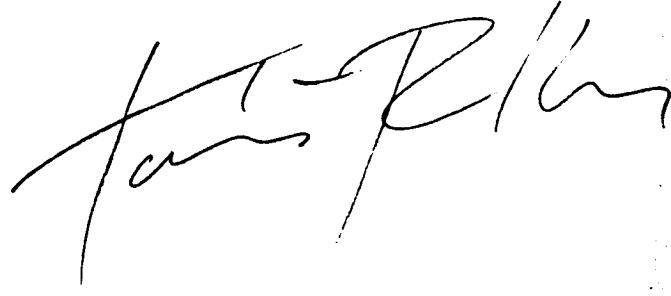
Mezi 5. až 16. dubnem mám pozvání na University of North Texas do Dallasu, a dopadne-li vše podle očekávání, rád bych část prostředků využil k návštěvě u Vás v New Mexico (cca na 10 dní ?). Mohli bychom této šance využít a připravit Vaše působení zde v Brně - dveře jsou otevřeny - pomalu, ale jistě konkretizujeme Váš projekt.

Mnicháč pozdravu pro Steinu

Váš

Tomáš Ruller

1.3.1993



1.

ARTSLINK COLLABORATIVE PROJECTS APPLICATION

WOODY YASULKA

APPLICANT'S NAME

APPLICANT'S NAME AS TO APPEAR ON GRANT CHECK
(IF DIFFERENT FROM ABOVE)

ELECTRONIC MEDIA ARTIST

ARTS DISCIPLINE

RT. 6, BOX 100, SANTA FE, NM 87501
ADDRESS

505.471.7181 (W) 505.473.0614 (FAX)

097423611 (SS#)

S.S. # OR FEDERAL TAX I.D. # IF INCORPORATED

CZECH REPUBLIC

COUNTRY PROPOSED

POLYTECHNIC INSTITUTE VUT, BRNO

PROPOSED INTERNATIONAL COUNTERPART OR ORGANIZATION

THEATER OF HYBRID AUTOMATA

PROJECT TITLE

3 WEEKS/FALL 1993 | IN A DIGITAL ENVIRONMENT
PROJECT DATES: FROM TO

SHORT SUMMARY OF PROJECT:

The project consists of introducing an interactive installation/construction called the "Theater of Hybrid Automata" to the artistic and academic community and to the public in Brno (Czech Republic) through the activities of the Faculty of Art at the Polytechnic Institute (VUT) there. This installation is to be used as a participatory art tool, as part of a larger project in process at the VUT (titled: "Interaction of [Multi] Media in a Digital Environment"). Additionally, the purpose is to establish a logistical base for a permanent hi-tech interactive electronic stage to be used as an on-going collaborative framework for artistic research, composition, and presentation of genres involving all interactive digital technologies.

B. YASULKA
APPLICANT'S SIGNATUREAUG-1-93
DATE

Applicants should submit an original and two copies of each of the following items to Citizen Exchange Council:

1. A completed ArtsLink Collaborative Projects application form.
2. A project description (no more than one page) including a timeline for planning and implementation.
3. A statement (no more than three pages) responding to the following questions:
 - a. Why is it important for you to work with this artist/organization in this country at this time?
 - b. How have you gained an understanding of the culture and artist/organization with which you wish to work?
 - c. How will this project benefit you and the collaborating artist/organization?
 - d. What do you see as the challenges you may face in the host country pursuing your work and how will you address them?
 - e. How will you deal with language differences?
 - f. What resources have you identified in the host country that are important to your work?

PROJECT REVENUES	PROJECT BUDGET	
	PROJECT REVENUES (DESCRIPTION AND AMOUNT)	\$ NA
UNKNOWN		
PROJECT EXPENSES	IN-KIND RESOURCES (DESCRIPTION) (TYPE OF RESOURCE AND ESTIMATED VALUE)	
	INSTALLATION WITH ALL ITS COMPONENT PARTS	\$ 37,000
TOTAL REVENUES	\$ 37,000	
INTERNATIONAL TRAVEL (NOTE CITIES) FROM: SANTA FE TO: BRNO	\$ 1,600	
IN-COUNTRY TRAVEL (DESCRIBE)		
GROUND TRANSPORT	400	
PERSON(S) @ \$ 0	\$ 0	
LODGING	DAYS @ \$ 0	\$ 0
MEALS	DAYS @ \$ 0	\$ 0
INSTALLATION VALUE MATERIALS (DESCRIBE)	\$ 37,000	
STANDARD CONVERSION (POWER SIGNAL)		
MISC. INSTALLATION COST - SHIPPING (BOTH DIRECTIONS)	\$ 1,700	
OTHER LABOR TECH. ASST.	\$ 300	
TOTAL EXPENSES	\$ 42,000	
LESS REVENUES	\$ 37,000	
TOTAL AMOUNT REQUESTED	\$ 5,000	

g. What activities do you plan that will allow for wider interaction with the host's arts community and, as relevant, with audiences?

h. What prior experience, if any, do you have in the Region?

i. What parts of your experience do you think you could share with your home community?

For ease of application review, please label each answer — 3(a) through 3(i) — to correspond to the relevant question.

4. A letter of invitation (in English or with a translation) from the host artist/organization detailing their commitment to the collaboration.

5. Applicant's resume (no more than two pages).

6. Required work samples. Be sure to include a self-addressed envelope with sufficient postage if you would like to have these materials returned.

7. A completed ArtsLink Work Sample Sheet.

Please use 8 1/2 x 11 paper. Applications will not be accepted by fax. Incomplete applications are subject to rejection.

B. SUPPLEMENTARY A. & B.

PRO-REKTOR
Polytechnical Institute, Brno

Brno, February 9 1993

(TRANSLATION)

Dear Sir,

the science council of the Polytechnic in the meeting on the February 5th 1993 made a recommendation to the Rector of the Institute, that your Project should be accepted and sponsored. For the year of 1993, the amount of support should stand at

Kcs 90.000,- (Czech Crowns)

In majority, the amounts requested by the applicants well exceeded the funds available to the VUT in Brno. This is the reason the most project budgets were substantially cut. If you do not find the amount of funds allocated for your project sufficient, you may prefer to abandon it. You should notify us immediately if that is so.

The budgets will be transferred to the applicants upon the signing of the contract, probably by the end of February.

With regards

doc.RNDr. Jaroslav Cihlar, CSc.

The project assigned under a category: F

To: ak. soch Tomas Ruller
faculty of the Arts

PROREKTOR
Vysokého učení technického v Brně

V Brně dne 9. února 1993
Č.j.: 54 /99860/93

Vážený pane,

sděluji Vám, že vědecká rada VUT na svém jednání dne 5. 2. 1993 doporučila rektorovi VUT přijmout Váš projekt. Na rok 1993 Vám bude přidělena částka

Kčs 90 0009--

Finanční požadavky navrhovatelů projektů většinou překračovaly možnosti Fondu vědy VUT v Brně. Z tohoto důvodu byly finanční požadavky u většiny projektů podstatně zkráceny. V tomto padě, že nebude schopen (-a) z přidělené částky finančovat řešení Vašeho projektu, můžete od Vašeho projektu ustoupit. Tuto skutečnost sdělte neprodleně referátu vědy VUT v Brně - tel. 740 500/126.

Finanční prostředky budou převedeny řešitelům projektů v formou interní smlouvy pravděpodobně koncem měsíce února.

S pozdravem

doc. RNDr. Jaroslav Cihlář, CSc.

Projekt zařazen
do kategorie: **F**
č.: 37/93

Vážený pan
ak. soch Tomáš Ruller
fakulta výtvarných umění

Irina Albatova
tel: 00-7-095-151-8706
fax: 00-7-095-151-8816

Dear Irina,

This may come to you as a great surprise, but I am to show up in Moscow next week. I have received a Soros Foundation Grant to travel and lecture on Video in Budapest, Kiev, Moscow and Bucharest this month and I have been waiting for your formal invitation as I was instructed. It never came, so I am trying on the last moment to get in touch with you.

I understand it is quite late to begin, but it would be a great convenience for me to be able to arrange my video lecture now, how it was proposed in the original application. It would be quite difficult to find the time later, thou not impossible.

In my original design I was to travel to Kiev and Moscow in the week of November 8th to 13th. In mine booking arrangements I have chosen to stay in Kiev from 8th to 10th and the travel further to Moscow on the 11th and stay through to 13th. On the 14th I was to go to Paris.

In the latest reply from Kiev, Marta Kuzma expressed a dout to be able arrange the lecture on such short notice and she would prefer to make the arrangements for the second half of the week instead, in the time I was to lecture in Moscow. It would be quite easy to start from Moscow and go through Kiev, but would you be able to arrage the event between 8th and 11th this moth?

I am very sorry for this type of complications and I will ask Suzanne Meszoly to help me in these arrangements. Here is my airline schedule up to date:

The technical needs are simple, I will bring my own video player (Hi8 Format), I need a multi-standart monitor or Projector with good sound. All my tapes are in NTSC (American Standart with 3.5 Mh color).

I truly hope to see you in Moscow this year and meeting you in person

Visit to Moscow:

Estimate by a U.S. Travel Agency	
Praga-Moscow-Praga by Air	\$ 585.-
Per Diem	200.-
Hotel	250.-
 Fee for 1 day lecture	600.-
or 3 day seminar	1,500.-
 Total for one day visit:	1,515.-
Total for three day visit	2,515.-

There are too many variations at this time to do more specific budget, for example the time-of-the-week-travel, length of stay for a lecture or a seminar and the associated fees etc. Also there are many ways to arrange the stay. The logistic of getting the full information here are virtually impossible. Please, try the final arithmetics on your end, I presume, you may have a bit better experience about the East.

There is another way to make my trip possible. I suggest a round amount of US\$ 10,000 to cover all possible variations. I could take into account the specific conditions, configurations and variations of each visit and go well beyond the suggested format.

I have receive correspondence from Budapest, Bucharest and Kiev. I was not able to reply to Kiev through Fax or Phone. Nothing From Moscow yet.

In Brno October 22

Woody Vasulka

The European Curriculum

File:Curri.doc

The European Curriculum refers to a program of a comprehensive introduction to the theory and practise of electronically organized art forms, sonic and pictorial with a historical background of film as a source of the phenomenology of the moving image. This with the inclusion of the latest concepts in interactivity and extended media performance, the program offers a rare and comprehensive summary of contemporary art media practises.

For many reasons, the American Media Curricula have failed to develop into a mature and robust support of the media Art education programs. In fact, the strong and significant generation of artists/educators of the sixties has largely become invisible or become instinct judging the state of the media education today. We see very little or no a particular influence on the American curricular development of the eighties or the nineties. Yet in the broader historical sense the generation of the sixties holds the key position in the interpretation of the technological continuity, in the sense of humanistic or a narrow artistic practise. No historical context of those can be discussed without their participation, and no viable curriculum could possibly be assembled and implemented today.

The techno-aesthetic experiments of the sixties carried a set of special and significant features: they introduced a new art materials and new and generic principles of organizing them, something which set them apart from the "new" modernist tradition, brought a new definition of art as process and established all form of media recordings an above all the significance of the machine assisted art forms, extending the practise of film and acoustic experimentation into the realm vastly democratic experimentation.

These conditions, coupled with the emergence of the personal computers have changed dramatically situation of the seventies. The media education begin to loose the departmental definition, the traditional curricula begin to disintegrate. But not for long. With techno-backlash of the eighties, with the help of the Feminist agenda, with the sentiments of the post-modern, the old guard solidified its return. Understandingly, the popular invasion of the computer to the Music and Computer Picture-making helped to trivialize these art practises and rightfully, the better part of the educators have turn away from this invasion.

The European curriculum is based on purely American experience with which our team is intimately familiar and which we believe, provides the historical continuity of the modernist tradition in its formal(lists) interest. We believe, the American experience could become an viable addition to the contemporary European practise of art and our offer, based on our systematic and ongoing involvement

in this subject from many different aspects, could provide an opportunity for a mature and receptive organization involved in an advancement of the electronic Arts.

And finally, the European Curriculum is a team enterprise. Our interest

From this vast territory on which the term interactivity could apply, lets focus our attention on the performance of systems organized electronically as those, the most used to represent the sensorial environment which we call media.

In the broad sense, the media are systems, standing between the original event, score or a record and the (observer), audience or spectator. Usually, the media may have a simple function: to deliver certain pattern of information one way, from the source to destination. But as in any other system, the information from the output can be used to condition the performance of the system by reentering the pattern of its output back into its input creating a feedback (loop).

We may consider this as a first level of certain self awareness of the system. Given time, the system enters certain level of self organization, certain pattern of inner resonance, which gives a form of testimony about its inner systemic architecture. This system in an ON state, provides a basic state of interactivity, which could be characterized as the inner, not conditioned by human interaction. The condition of change or permutation can be initialized by the level of noise, which every system generates and or by those condition develop within the environment, either by man or by the ever changing nature.

Those systems where the conditions are programmed or implemented by man could fall into a category of interactivity, which is of a particular interest here in setting up electronic or computer assisted esthetic structuring, which then can be further characterized as practise of art.

The most work here is again of a first level order, where a level of complexity is accomplished as process of re-mapping. Simply stated, the initiative and the response of a system is no longer linear, but involves a translation or a transformation of one code into another code, in human terms the gesture of a hand to a musical sequence or to a spoken word. In this process where computer is involved, the full arsenal of logical conditions are constantly available, and when enveloped in a sensing environment, no longer the behavior of the system could be characterized as linear.

In a certain moment here, when the emulation of patterning normally exhibited by the human protocol becomes the subject, the term of intelligence usually comes up. There is not probably a statement which would represent this term satisfactory. Therefore, it is a common property and not a specialized psycho-technical product. This may not be accidental. It could just contain the volume of human experience, it is the term infinity in the sense of behavior. The scientific term of a emergent property of a

complex system as human brain represents is just one attempt to describe it.

But art can no longer wait for the science. Whatever comes closer and closer to human behavior, art assimilates into its material.

We shall try to decide what is not interactivity. :

Linear response

What is not considered immediately responding (element of time)

Systems without feedback loop

Systems not involving human awareness

Mr Jim McLain, Arts Committee
Open Society Fund Inc.
888 Seventh Avenue
New York, 10108

Fax: 212-974-0867

Dear Mr McLain

I understand I am filling my application to your Committee by this letter and I will include more information and my approximate schedule of travel and all that's necessary to accomplish this possible mission.

I expressed to Suzanne Meszoly, my interest in going further East and she suggested I apply to your institution for a possible sponsorship. I have planned the month of November for the purpose of travel well ahead and this would be a great opportunity to make it more meaningful.

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Sincerely,
Woody Vasulka
currently at VUT Brno,
Czech Republic
c/o Tomas Ruller
Fax: 42-5-33-7165

in Brno, October 18, 1993

To: Jim McLain, Arts Committee
Open Society Fund Inc.
Fax: 00-1-212-874-0367

Preliminary budget of "Video According To The Vasulkas"

Visit to Budapest:

Train Brno-Budapest-Brno	\$ 50.-
Per Diem (meals)	60.-
Hotel	140.-
Fee for one day lecture	600.-
or 3 day seminar	1,500.-

Total for one day visit	\$ 850.-
Total for three day visit	1,650.-

Visit to Bucharest:

Praha-Bucharest-Praha by Air	\$ 500.-
Per Diem	60.-
Hotel	140.-
Fee for 1 day lecture	600.-
or 3 day seminar	1,500.-

Total for one day visit	\$1,200.-
Total for three day visit	2,100.-

Visit to Kiev

Czech Travel Agency Estimate:

Praha-Kiev-Praha by Air: Czech airlines	
over the weekend stay:	\$840.-
weekdays	\$820.-
Per Diem	60.-
Hotel	100.-
Fee for 1 day lecture	600.-
or 3 day seminar	1,500.-

Total for one day visit (over the weekend)	\$1,100.-
Total for one day visit (weekdays)	or 1,580.-
Total for three day visit (over the weekend)	\$2,000.-
Total for three day visit (weekdays)	or 2,480.-

To: Jim McLain, Arts Committee
Open Society Fund Inc.
Fax: 00-1-212-874-0367

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Per Diem	60.-
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Fee for 1 day lecture	600.-
or 3 day seminar	1,500.-

Total for one day visit	\$1,200.-
Total for three day visit	2,100.-

Visit to Kiev

Czech Travel Agency Estimate:

Praha-Kiev-Praha by Air: Czech airlines	
over the weekend stay:	\$340.-
weekdays	\$820.-
Per Diem	60.-
Hotel	100.-
Fee for 1 day lecture	600.-
or 3 day seminar	1,500.-

Total for one day visit (over the weekend)	\$1,100.-
Total for one day visit (weekdays)	or 1,580.-
Total for three day visit (over the weekend)	\$2,000.-
Total for three day visit (weekdays)	or 2,480.-

Visit to Moscow:

Estimate by a U.S. Travel Agency	
Praha-Moscow-Praha by Air	\$ 565.-
Per Diem	200.-
Hotel	250.-

Fee for 1 day lecture	600.-
or 3 day seminar	1,500.-
<hr/>	
Total for one day visit:	1,515.-
Total for three day visit	2,515.-

There are too many variations at this time to do more specific budget, for example the time-of-the-week-travel, length of stay for a lecture or a seminar and the associated fees etc. Also there are many ways to arrange the stay. The logistic of getting the full information here are virtually impossible. Please, try the final arithmetics on your end, I presume, you may have a bit better experience about the East.

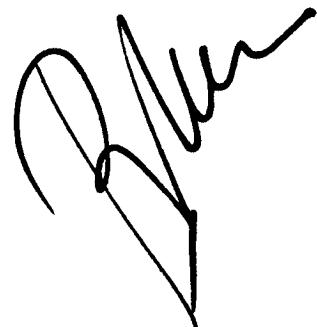
There is another way to make my trip possible. I suggest a round amount of US\$ 10,000 to cover all possible variations. I could take into account the specific conditions, configurations and variations of each visit and go well beyond the suggested format.

I have receive correspondence from Budapest, Bucharest and Kiev. I was not able to reply to Kiev through Fax or Phone. Nothing From Moscow yet.

In Brno October 22

Woody Vasulka

FAX 42-5-33-7165

A handwritten signature in black ink, appearing to read "Woody Vasulka". The signature is fluid and cursive, with a large, stylized 'W' at the beginning.

Open Society Fund/Soros Foundations

Mr Jim McLain, Arts Committee
Open Society Fund Inc.
888 Seventh Avenue
New York, 10106

Fax: 212-974-0367

Dear Mr McLain

I understand I am filling my application to your Committee by this letter and I will include more information and my approximate schedule of travel and all that's necessary to accomplish this possible mission.

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Sincerely,
Woody Vasulka
currently at VUT Brno,
Czech Republic
c/o Tomas Ruller
Fax: 42-5-33-7165

in Brno, October 16, 1993



2/2

to help me directly from your place. I dont bring you any finnancial troubles, we fully cover the transport by air with insurance, and of course, we are also ready to help you reciprocally with anything in future. Therefore, if there is some possibility to provide us with Garry tape or more complex piece from your gallery, pls kindly dont hesitate to contact me, we need a help extremely quickly and very much.

3/ Third possibility is to catch Gary somewhere in person, but looking at his exhibition schedule, it seems be quite difficult thing. He can be at the same time there and there. For this reason, you are for us just only one stable place /except of Paris/, to where we can appeal.

- For example, what I need now very urgently is his one slide for catalogue, if being participated in, nothing more from Tall Ships in past and how to get it? Is there possible to reproduce with somebody's approval something from his past catalogue? I am sorry to put you may be stupid, but innocent questions, we just would like make it clear. Then for real installation, there are not technical problems, we can arrange for him anything, but just needing at least his tape.

Dear Ms. Tina, excuse us again to disturb you with our problems, but if possible, pls kindly help us. We will be very obliged if you can reply to our fax nr. Prg /supposedly 00422/ 272774.

Thank you very much beforehand. In addition - also Gary's old friend Japanese Keiko Sei writes one of texts of catalogue and he has many friends involved here.

With all my thanks and best regards,

Vlasta Čiháková-Noshiro
Vlasta Čiháková-Noshiro
/curator of Vide Art '94 - Nature in Motion/

- 2 -

TELEFAX - MESSAGE

Empfänger/To:

Firma/Company: Woody Vasulka

Person:

Ort/Adress:

FAX Nr.:

Absender/From:

Ulli Rieger

STÄDELSCHULE
INSTITUT FÜR NEUE MEDIEN
Daimlerstraße 32
D-60314 Frankfurt
FAX : +49 +69/439 201
TEL : +49 +69/445 036

Sendedatum/Date: 4.5.1994

Seitenzahl/Pages: 1 (incl.fax-message)

Mitteilung/Message:

Dear Woody

answering your question in your last fax: it's a
big problem to show the piece "Brotherhood - Table III"
because Ars Electronica pays the production.
I hope you can find another solution.

Best wishes, your

Ulli Rieger
(instead of Peter)

ARS ELECTRONICA

3 May, 1994

Steina and Woody Vasulka
Route 6 Box 100
Santa Fe, New Mexico 87501

Dear Steina and Woody,

I'm happy to inform you that the videotapes "In the Land of the Elevator Girls" and "Urban Episodes" (by Steina) have been selected for the video theater program "Intelligent Ambiente" co-curated by Kathy Rae Huffman and Carole Ann Klonarides for the 1994 Ars Electronica Festival.

For general information, the Ars Electronica Festival opens Monday night, June 20. The video theater program consists of 37 videotapes, divided into four sections of approximately 2 hours each (a checklist is inclosed). The program will be screened Tues-Sat, in one of two special viewing rooms located in The Brucknerhaus on the mezzanine just above the cafe-meeting area. To establish an exterior ambience and a visual link with general festival audience, a simultaneous video projection -outside the viewing space- will also be installed.

The videotapes will be obtained from Electronic Arts Intermix, so you have no deadlines to cope with. But, we did want you to know because I expect you might be at Ars Electronica anyway - and you should know about this show, too.

I also enclose my contact numbers in Austria. If you have any questions, please call me direct by phone in Vienna, by email or FAX. I look forward to see you in June.

Sincerely,



Kathy Rae Huffman

FAX +43 7235 7489 TELEPHONE (VIENNA) +43 1 319 3090
or email to me c/o: wda@felix.orc.univie.ac.at
mailing address: c/o W.D.Aichberger, Pfluggasse 3/22, 1090 Vienna

cc: Carole Ann Klonarides

Preliminary travel schedule

From Sept. 20 to Oct. 31:

Brno, Czech republic
c/o Tomas Kudlak
Phone/Fax: 42-3-337-166

DECO

Milos Zbrzly
Phone/Fax: 42-3-42212679

From Nov. 1 to November 23 available for
lecture/lecture/snow!

(Athens?, Istanbul, Odessa?
Damascus?)

From Nov. 24 to Nov. 30 (Budapest, Bucharest, Sofia?)

From Dec. 1 to Dec. 15 Brno, Czech republic

Return to US on Dec. 16 from Prague via Frankfurt

Communication at all times:

The Vastilka,
Rte. 1, Box 100,
Santa Fe, NM, 87501

Tel: (505) 471-7181
Fax: (505) 473-0614
E-Mail: WOODYV@SANTAFE.FL

Santa Fe, Aug. 24, 1993

ROUTE 6 BOX 100 SANTA FE NEW MEXICO 87501 PHONE 505-471-7181 FAX 505-473-0614

FAX MESSAGE

TO: Steina

from Zmrzly junior

fa ZMRZLÝ & spol.

KOMPLET - PLZEŇ

Kotlářská 43

602 00 BRNO

Czech Republic

tel./fax 42 5 42212579

fax. 41131579

fax. 41131503

Ahoj ty vole !

Tak skřet Vašulka prozkoumal housle a zaplatil nám zálohu 5000,- Kč. V příloze vysíláme smlouvu kupní. Váš poslat okamžitě Vašulkovi na jeho konto karty AT&T Master Card číslo 5398 5500 1158 6347 zbytek na zaplacení houslí, což je asi 1050 USD. Obratem nám potvrd, že s fax dostala a že souhlasíš a posíláš skřetovi peníze.

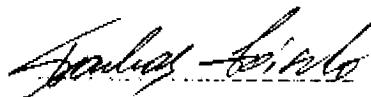
Potřebovali bychom prostřednictvím tebe podat v nějakých obchodních novinách inzerát. Během pár dní pošleme text. Uděláš to pro nás ? Díky.

Pozdravuje tě starec Zmrzlý, Zdena, Nora a Tomáš Jelínkovi a
Janouška a Hanbartem Bulíčkovi

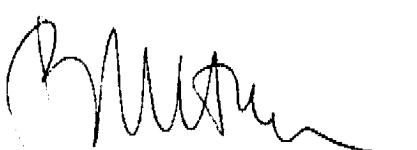
SMLOУA O PRODАЕJI HOUSLI

Jaroslava Dvorská, nar. 13.4.1962, bytem Kapucínské nám. 10, Brno- majitele dvou houslí nabýtých dle dohody na zakládání osobní dohody prodeje tyto housle prostřednictvím pana Woody Vasulky paní Steine Vasulkyové, Route 8, Box 104, Santa Fe, New Mexico, USA za cenu 1200 USD (dvě tisíce jednačtyři sta). Tato smlouva bude vyplácena v českých korunách dle daného kurzu.

Potvrzuji převzetí zálohy 5000,-Kč



v Brně dne 22. září 1993



NOVÉ INTERDISCIPLINÁRNÍ OBORY

- INTEGRACE MODERNÍCH TECHNOLOGIÍ A EKOKULTURY -

SPECIALIZACE FaVU VUT V BRNĚ

Úvod

V obraze soudobé kultury se prosazuje řada nových jevů, dochází k posunům hodnot, formují se další oblasti kreativity zatímco specifika a funkce jiných zase ustupují do pozadí. Tradičně známé umělecké žánry prodělávají podstatné změny a současně se vyvíjejí v nových souvislostech. Rozšiřují se hranice tvořivého v umění i mimo ně. Roste jeho význam v lidských vztazích, v životě společnosti, umění posiluje člověka v osvojování skutečnosti i chápání autenticity lidské existence. Tyto proměny logicky ústí v ohledávání celých nových oblastí, ve zrod nových disciplín a proměny významů disciplín tradičních. Objevy a nástupy často zcela nových materiálů a technologií, ale zejména postupů, stojí na začátku složitého vývoje globální ekokultury. Kvalitativně objevný, autentický umělecký projev je charakterizován jednotou všech specifických složek, tj. média, procesu a produktu díla. Nové umění přehodnocuje vztahy člověka ke skutečnosti, objevuje jeho dosud neznámé ontologické zakořenění ve světě. Je současným názorem na svět, který nutí vnitřního kreativního dialogu.

Nejnovější formy umění mají masivní zpětnou vazbu na společnost - jsou determinovány intelektuálním a ekonomickým potenciálem společnosti, současně však využíváním nejprogresivnějších technologií a postupů - paradoxně vytvářejí zpětný tlak na společenské vědomí. Pro hledání východisek z postmoderní krize paradigmatickým jeví právě vhodnou platformu inter-aktivních systémů s digitalizovanými technologiemi. Na tomto poli kreativních možností je úběžníkem díla samotný princip kreativity a jeho rozvíjení.

LIST C

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Finanční náklady

Je třeba vyplnit všechny rubriky formuláře!

Předpokládané přímé náklady na řešení projektu (v tis. Kčs)	Celkem 1992
a) Věcné náklady:	
- spotřeba materiálu	90
- speciální literatura	84
- drobné a krátkodobé předměty	141
- práce výrobní povahy hrazené dodavatelům	96
- služby (výkony výpočetní techniky)	90
- pronájem základních prostředků	364
- cestovné domácí	57
- cestovné a pobytové náklady v zahraničí	186
- náklady na pozvání zahraničních hostů	168
- ostatní	50
Celkem	1 326
b) Náklady:	
- mzdové	192
- ostatní osobní náklady	84
- odměny řešitelům	96
Celkem	372
Celkem	1 698

Podpis řešitele / řeš. týmu
(vedoucího řeš. týmu)

6. Chalouz

P o p i s

Vzhledem k izolaci české kultury praktikované minulým režimem, došlo především v jejích nových podobách k těžkým retardacím, které při konstituování současného školství působí těžkosti. V roce 1992 byl učiněn první podstatný krok k zaplnění mezer ve struktuře vysokého školství v Brně - založením Fakulty výtvarných umění. Výtvarná fakulta, organicky začleněná do komplexu VUT, (s propojením na Masarykovu univerzitu a Janáčkovu akademii muzických umění) je specifická programem integrace vědecko-technického, duchovního a uměleckého poznávání, navazujícím na tradici Bauhausu. V rámci uměleckého školství ČR ojedinělá orientace na tvorbu životního prostředí a stylu ekologické kultury je cílem projektu rozvoje Ústavu nových technologií, s vnitřní prostupností i vnější otevřenosťí:

Atélier designu vizuálních komunikací

- Jan Rajlich st., vedoucí ateliéru

Ateliér projektů a konceptuálních aktivit

- doc.ak.mal.Dalibor Chatrný, odb.as.Mgr.Pavel Rudolf,

Ateliér video a multimediálních prezentací

- ak.mal.Radek Pilar (video art, animace, audiovize),

odb.as.ak.mal.Peter Ronai (intermedia a konceptuální instalace)

odb.as.ak.soch.Tomáš Ruller (enviroment,performance,multimedia)

- zabývají se intermediálními kreativními procesy, esetetickým výzkumem hodnotových kritérií a rozvíjením nových experimentálních metod v otevřené dynamické struktuře souvislostí.

Klíčovou roli v řešení problematiky sehraje multidisciplinární tvůrčí tým složený z dalších pedagogů FaVU - prof.ak.soch. Vladimír Preclík děkan, ak.mal. Ivan Kříž proděkan, ak.mal.Petr Veselý proděkan, doc. ak.mal. Miroslav Štolfa, ak.soch.Jiří Sobotka, ak.mal.Tomáš Rossí, ak.mal.Kamil Mikel, ze spoluřešitelů z fakulty architektury, pracoviště krajinné ekologie - ing.arch. Jiří Löw a doc. ing. arch. Mojmír Kyselka,CSc., proděkan pro vědecko-výzkumnou činnost a zahraniční styky a z fakulty elektrotechnické, katedry informatiky a výpočetní techniky - doc.ing.Ivo Serba,CSc., ve spolupráci se specializovanými pracovišti v zahraničí (viz přílohy).

Žádost o grant na podporu experimentálního ústavu v souvislosti se založením Kabinetu teorie odůvodňujeme radikální proměnou metodiky kompjuterizované výuky - odpovídající prioritám vzdělávacích programů v perspektivě evropské integrace.

Místní podpůrné okolnosti návrhu jsou dány zejména v souvislosti se vznikem Technologického parku VUT, dynamickým rozvojem města s perspektivou obnovení tradice výstav soudobé kultury při BVV, v koordinaci s Centrem experimentálního divadla a Design centrem ČR v Brně.

Snahou projektu je využívat především dostupných a finančně méně nákladných možností, ale položit kvalitní základy budoucímu vývoji.

NAVRHOVANÉ ZAHRANIČNÍ STYKY

Z FaVU do zahraničí

Design Renaissance -

Vrcholné interdisciplinární setkání designerů všech oborů organizované vedoucími mezinárodními organizacemi ICOGRADA, JFI, ICSID v Glagově (září 1993)

(Kongres v tomto složení se koná 1x za 6 let - je mimořádnou příležitostí doplnit kontakty s výběrem osobnosti a pracovišť z celého světa.)

Světové Videobienále - Media Center Fukui, Japonsko
president prof. Keigo Yamamoto - video a multimedia
& Video Studio Art dept. University Tokyo,
& Art Lab Tokyo,
& SCAN Video-archive Tokyo, Japonsko

Institut für Neuen Medien Frankfurt, BDR
prof. Peter Weibel, Wien/Fra. - technologie virtuální reality

BIO Lublaň, Chorvatsko

Mezinárodní výstava soustředuje hlavní obory průmyslového a grafického designu z celého světa.

Workshop sochaře prof. Heriberta Sturma ve Straubingu při Akademie der Bildenden Kunste München.

Exkurze studentů do nejdůležitějších kulturních institucí ve Vídni a návštěva Bienále v Benátkách.

Krajinářské symposium École des Beaux arts Lorient - Jean Yves Boislevé.

Ze zahraničí na FaVU

Prof. Woody Vašulka *The Vasulkas Inc., Santa Fe, New Mexico, USA - světoznámý průkopník elektronického umění již 25 let rozvíjející obor, zejména v USA - rodák z Brna, přijme hostování a ve spolupráci s ateliérem Video a multimediální prezentace bude realizovat nejnovější projekty: "Divadlo hybridních automatů" a "Digitální prostor".

Stellaric - Melbourne Polytechnic, Australia - Hi-tech performance (existují reálné šance pro prezentaci této kličové osobnosti vysoce technologizovaných performancí).

Prof. George SADEK, děkan architektury a designu Cooper Union School, New York, USA - přednášky vedoucího pedagoga z oboru grafiky.

Prof. Uwe LOESCH, Düsseldorf nebo Prof. Günter KEISER Frankfurt - přednášky a krátkodobý workshop předních pedagogů - grafiků.

Prof. ak. soch. Magdalena Jetelová - Kunst Akademie Düsseldorf - monumentální sochařství a environmenty.
Simona Mehnert, Berlin - workshop, konkrétní umění.

Příprava k účasti na mezinárodní studentské soutěži o cenu Herba Lubalina, organizovanou mezinárodní společností ITC, New York ITC - International Typeface Corporation President Mark J.

Doplňující podklady k výhledovým potřebám FaVU za ateliér
Videlic-MP

Ke studijnímu programu ateliéru a učebním plánům, odevzdaným
15. 11. 1992 doplňujeme:

Stavující stav

Studenti: 3. řádní, 1 zahraniční

Interní pedagogové: odb. as. ak. soch. Tomáš Ruller
odb. as. ak. mal. Peter Rónai

Chyba: technický asistent
externí učitel technologie - elektroniky

Distribučace:	učebna	39 m ²
	ateliér	36 m ²
	laboratorium (T. Ruller)	30 m ²
	střížna	22 m ²
	kabinet (P. Rónai)	14 m ²
	speakrovna	8 m ²
	sklopníště	8 m ²
	<hr/>	
	celkem	157 m²

Školní rok 1993/94

Studenti: (+ 6) cca 10

Interní pedagogové: + vedoucí ateliéru
(hostující profesor Woody Vašulka)

Externí učitelé: + hudba a zvuk (s PCA)
+ počítačová technika (s PCA)
(+ společné předměty)

Distribučace: v současné situaci bez dalších nároků.

NÁVRH PROJEKTU UMĚLECKÉ TVŮRČÍ AKTIVITY

PODLE STATUTU FONDU VUT V BRNĚ

FaVU 1993

A. Základní list.

**1. Název projektu: Multimediální inter-akce
v digitalizovaném prostředí**

2. Anotace projektu: Nové technologie a komputerizace radikálně mění životní prostředí člověka, informatická revoluce masových komunikačních prostředků formuje společenské vztahy - nejen pozitivně. Alternativu k jednostranně manipulující "magické moci" médií spatřujeme v systémech rostlých na bázi inter-aktivní kreativity. Základní výzkum nových hodnotových kritérií hledajících východisko z postmoderního zborcení paradigm povedeme cestou integrace střejších přístupů k poznání: vědecko-technického, duchovního a uměleckého. Experimentace nových oborů bude směřovat k tvorbě životního stylu.

3. Navrhovatel: Tomáš Ruller, akad.soch., odborný asistent
Atelier video - integrovaná multimediální tvorba,
FaVU, Květná 34, Brno, PSČ 602 00,
tel.: 330065, FAX 332753

4. Pracoviště navrhovatele: FaVU VUT Brno,
Atelier video - integrovaná multimediální tvorba,
FaVU, Květná 34, Brno, PSČ 602 00,
tel.: 330065, FAX 332753

5. Spoluřešitelé projektu: prof. Woody Vašulka,
Santa Fe, Nové Mexiko, USA / Brno.
prof.ing. Ivo Šerba, CSc., KIVT FE VUT Brno,
ing.arch. Pavel Rada, FAIR ateliér, BVV Brno.

B. Podrobné zdůvodnění návrhu

1. Cíl výzkumu - projektu

Hlavním cílem tohoto projektu je základní výzkum na poli integrovaných multimedialních aktivit v oblasti umělecké reflexe.

Mezioborový charakter tohoto projektu přesahuje rámec rýze umělecké odbornosti, proto klíčovou roli zaujme sestavení multidisciplinárního pracovního týmu.

Pro hledání východiska z postmoderní krize paradigm se jeví vhodnou platformu inter-aktivních systémů nových digitalizovaných technologií. Principiální syntéza by měla být hlavní metodou integrace základních tvůrčích přístupů ke světu: vědecko-technického, filozoficko-duchovního a uměleckého. Estetický výzkum hodnotových kritérií a rozvíjení nových experimentálních metod v otevřené dynamické struktuře společenských vztahů a životního prostředí povede na horizontu tvorby životního stylu ke vzniku nových oborů. Úběžníkem tohoto směřování je zde samotný princip kreativity a jeho rozvíjení.

Na zřeteli máme morální aspekty nových zkušeností, související s otázkami autenticity a zodpovědnosti. Filozoficky bude mít naše práce hluboce humánní měřítko.

Předpokládáme bližší zkoumání těchto fenoménů:

- * digitální technologie, nikoli jako estetický nástroj, ale jako multidimenzionální pole kreativních možností,
- * dílo jako proces zažívaný v aktivitě inter-akce, jako text existující v pohybu diskursu, jako živý organismus,
- * formulace nových kritérií syntaxe redefinující vztah autor - divák ve vztahu spolu-autorů,
- * umělecké dílo tvořené analogicky a realizované svobodnou volbou

3. Praktická hodnota projektu:

- * přímým produktem projektu bude konkrétní umělecké dílo,
- * veřejná prezentace (dokumentace, přednášky, expozice, představení) by měla mít široký společenský dopad a plnit reprezentativní funkci,
- * výstupy by měly být využity pro zpracování dosud neexistujících učebních pomocík pro nově vznikající obory (skripta, videokazety atp.),
- * projekt by měl napomoci v reintegraci základních přístupů k poznání : vědecko-technického, duchovního a uměleckého,
- * důraz na rozvoj tvůrčích schopností umožní nepřímo ekonomizovat základní výzkum,
- * přímý ekonomický zisk lze předpokládat v obohacení technologického parku pracoviště formou sponzoringu a výhodných slev.

4. Plán řešení projektu

a. Přípravná fáze: únor - červen 1993

organizační příprava

- získání dostupných podkladových materiálů,
- doplnění pracovního týmu a strukturování kooperace,
- hledání dalších sponzorů a jednání s nadacemi,
- přímé zajištění zahraniční spolupráce.

b. Experimentální fáze: červenec 1993 - červen 1994

technická příprava

- doplnění technologií, inovace,
- zajištění optimálního prostoru,
- zahájení experimentace.

Spoluautor prof. Woody Vašulka z Brna, pracující v oboru již 25 let v Santa Fe v Novém Mexiku je světoznámým zakladatelem videoartu

Příloha:

- projekt "Digitální prostor" 1992,
- "Kurátorské prohlášení" z antologie "Průkopníci elektronického umění" pro Ars Electronica Linz, 1992).

6. Kooperace

Kromě ateliérů Video - IMT, FaVU VUT Brno:

KIVT FE VUT Brno (prof.ing. Ivo Šerba, CSc.) - počítačová síť, programování, doplňky HW a SW.

Fair Atelier BVV Brno (ing. arch. Pavel Rada) - řešení prostoru.

Nadace pro zpřístupnění médií Praha (Stanislav Miler) - kabelové interaktivní sítě.

Institut pro nová média Frankfurt (prof. Peter Weibel/Vídeň) - technologie virtuální reality.

Monte Video Evropská umělecká laboratoř Amsterdam (Gideon May/Karlsruhe) - speciální programy HW a SW.

C. Návrh finančního zabezpečení projektu na rok 1993

1. Odměny	0
2. Dohody o pracích mimo pracovní poměr	10.000,-

A. Mzdové prostředky celkem	10.000,-
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B. Cestovné	95.000,-
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c. Ostatní výdaje:

materiálové výdaje	80.000,-
odborná literatura, videokazety atp.	25.000,-
dokumentace projektu	50.000,-
poštovné, telefony, faxy	20.000,-
služby	20.000,-

D. Celkem neinvestiční prostředky	300.000,-
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E. Investiční prostředky

hardware	150.000,-
software	50.000,-

F. Předpokládané výdaje celkem	500.000,-
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Zdůvodnění:

ad A. Veškeré činnosti nelze zajistit v běžné pracovní náplni.

ad B. Suma pokrývá účast řešitelů na sympoziích a pracovních setkáních k dané tematice.

ad C. Uvedené částky pokrývají základní chod projektu.

ad E. Doporučená investice doplňuje předpokládané sponzorské příspěvky (přičemž získaná technologie bude mnohonásobně vyšší hodnoty).

V Brně, 4.1.1993

ak. soch. Tomáš Ruller

LIST A

Výbor fondu dynamického rozvoje vysokých škol

Rozvojové projekty 1993

01 Tématický okruh č: 3, 5, 6

02 Název projektu (max. 150 znaků vč. mezer): Nové interdisciplinární obory
- Integrace moderních technologií a ekokultury -
specializace FaVU VUT v Brně

03 Řešitel (vč. titulů): doc. akad. mal. Dalibor Chatrný

04 Vysoká škola: Vysoké učení technické v Brně

Fakulta (součást VŠ): fakulta výtvarných umění

ústav výtvarných umění II

Pracoviště:

05 Kontaktní adresa: Květná 34, 602 00 Brno

Tel.: 05/ 33 00 65 Fax: 05/33 27 53

06 Počet účastníků: tvůrčí 6, doktorandi / ostatní 7, studenti 30 - 100

07 Spoluřešitel (vč. titulů): ing. arch. Jiří Löw

08 VŠ, fakulta, pracoviště: VUT v Brně, fakulta architektury

09 Kontaktní adresa: Poříčí 5, 662 83 Brno

Tel.: 05/33 56 46 Fax: 05/33 54 73

10 Počet účastníků: tvůrčí 3, doktorandi / 3, ostatní studenti 6 - 10

11 Spoluřešitel (vč. titulů): doc. Ing. Ivo Šerba, CSc.

12 VŠ, fakulta, pracoviště: VUT v Brně, FE, katedra informatiky a výp. tech.

13 Kontaktní adresa: KIVT, fakulta elektrotechnická, VUT v Brně
Božetěchova 2, 602 00 Brno

Tel.: 05/74 61 11 Fax: 05/75 02 52

14 Počet účastníků: tvůrčí 2, doktorandi / 1, ostatní studenti

15 Doba trvání od 1. 1. 1993 do 31. 12. 1993

16 Přehledná vědeckopedagogická kurikula (řešitele a spoluřešitelů) jsou připojena

Datum . . . 28. 1. 1993 Podpis navrhovatele: *D. Chatrný*Podpisy spolunavrhovatelů: *E. Šerba**Šerba*

PROREKTOR
Vysokého učení technického v Brně

V Brně dne 9. února 1993
Č.j.: 54 /99860/93

Vážený pane,

sděluji Vám, že vědecká rada VUT na svém jednání dne 5. 2. 1993 doporučila rektorovi VUT přijmout Váš projekt. Na rok 1993 Vám bude přidělena částka

Kčs 90 000,-

Finanční požadavky navrhovatelů projektů většinou překračovaly možnosti Fondu vědy VUT v Brně. Z tohoto důvodu byly finanční požadavky u většiny projektů podstatně zkráceny. V případě, že nebude schopen (-a) z přidělené částky financovat řešení Vašeho projektu, můžete od Vašeho projektu ustoupit. Tuto skutečnost sdělte neprodleně referátu vědy VUT v Brně - tel. 740 500/126.

Finanční prostředky budou převedeny řešitelům projektů formou interní smlouvy pravděpodobně koncem měsíce února.

S pozdravem

doc. RNDr. Jaroslav Cihlář, CSc.

Projekt zařazen
do kategorie: **PF**
č.: 37/93

Vážený pan
ak. soch Tomáš Ruller
fakulta výtvarných umění

7. Podpůrné okolnosti pro návrh projektu.

Projekt naplňuje specifické koncepce nově vznikající fakulty výtvarných umění s ojedinělou specializací v rámci uměleckého školství v ČR,

- prozkoumává půdu tvůrčích výzkumných aktivit s výhledem k zaměření budoucího Technologického parku VUT,
- zapojuje se do dynamického rozvoje města Brna s perspektivními možnostmi BVV a tradicí výstav současné kultury v kordinaci s aktivitami Design centra a Centra experimentálního divadla,
- je v souladu s prioritami vzdělávacích programů ČR v rámci evropské integrace.

V Brně, 4.1.1993

ak. soch. Tomáš Ruller

c. Realizační fáze: červenec 1994 - leden 1995

prezentace

- finální tvůrčí práce,
- veřejné představení realizovaného uměleckého díla
- dokumentace.

Každá fáze bude zakončena průběžnou zprávou a hodnocením dosažených výsledků včetně strategického plánu pro další období.

5. Kompetence pracoviště k řešení navrhovaného projektu

Tematika projektu odpovídá oborovému zaměření ateliéru Video - integrovaná multimediální tvorba a odbornosti i dlouholeté praxe jeho pracovníků:

ak.mal.Radek Pilař - video art, animace, audiovize,

ak.mal.Peter Ronai - intermedia a konceptuální instalace,

ak.soch.Tomáš Ruller - enviroment, performance, multimedia,

viz biografie a přílohy:

- Tomáš Ruller - katalog "Akce-prostředí" 1990,
- medailon "Umění jako postoj" Výtvarné umění 1991,
- text z katalogu "Fukui Video Bienale" 1991,
- rozhovor "Palírna" Ateliér 1992.

Toto specializované pracoviště je vybaveno základním technickým zařízením pro rozbehnutí výzkumu ve spolupráci s prof. Serbou z katedry výpočetní techniky elektrotechnické fakulty VUT. Lze využít také techniku firmy DAVAY, pracující na profesionální komerční produkci v oblasti 3D animace.

Přístup k další špičkové technologii by měla zajistit spolupráce se zahraničními partnery.

z možností v reagentním prostředí.

2. Důvody pro návrh projektu:

Mapování oblastí rodících se multidisciplinárních oborů probíhá paralelně v různých zemích světa. Decentralizace způsobená převratnými společenskými změnami v souvislosti s novými formami komunikace umožňuje přímé propojení v globálním měřítku. Sledujeme a máme spojení s pracovišti:

Ohio Univerzita Cincinnati USA - výzkum inter-aktivní TV (Benjamin Britton)

Kalifornská univerzita, San Diego USA - ekologické umění (Hellen Mayer a Newton Harrison)

Polytechnika v Melbourne Australie - Hi-tech performance (Stellarc)

Media centrum Fukui, Japonsko - video a multimedia (Keigo Yamamoto)

Centrum pro umění a media, Karlsruhe, Německo - speciální programy (Heinrich Klotz)

Ars Electronica Linz, Německo - umění endo a nanotechnologií (Gottfried Hattinger)

a další pracoviště.

Nedávné pražské symposium k památce tragicky zemřelého filozofa nových medií Viléma Flussera, pražského rodáka, umožnilo setkání předních protagonistů právě zde. Příležitosti vzniklých osobních kontaktů z přesunu dění a zájmu do naší oblasti by bylo vhodné využít. Navázali bychom na tradici české avantgardy 20. let, konkrétně na dílo sochaře Zdeňka Pešánka a Bohuslava Martinů.

6. Předpokládaná doba trvání projektu: 1.2.1993 - 1.2.1995

7. Požadovaná výše finančních prostředků: 500.000,- Kč

8. Oborové zařazení projektu:

- A. Nové obory, nové technologie.
- B. Rozvoj experimentálních metod.
- F. Společnost, prostředí, technika.

V Brně, 4.1.1993

ak.soch.Tomáš Ruller

Školní rok 1994/95

Studenti: (+ 5) celkem 15

Interní pedagogové: + technický asistent

Externí učitelé: + dramaturgie, styl, scénaristika, režie
+ ekonomie a management
+ performance (s PCA)
+ teorie médií
(+ společné předměty)

Bílkovace: + 120 m²
cca 280 m²

Školní rok 1995/96

Studenti: (+ 5) celkem 20

Interní pedagogové: + odborný asistent

Externí učitelé: + teorie médií a informatika
+ speciální počítačové programy (s PCA)
+ teorie kultury a sociologie (s PCA)
+ ekologie (s PCA)
(+ společné předměty)

Bílkovace: + 120 m²
cca 400 m²

Školní rok 1996/97

Studenti: (+ 5) celkem 25

Interní pedagogové: + odborný asistent

Externí učitelé: ?

Bílkovace: + 100 m²
cca 500 m²

DALŠÍ AKTIVNÍ KONTAKTY

Akademia sztuk pięknych, Kraków, Polska,
Prof.Ryszard Otreba - vizuální komunikace

Akademia sztuk pięknych, Warszawa, Polska
Prof.Ryszard Winiarski - konstrukce v procesu

Kunstgewerbe-Schule - Schule für Gestaltung, Zürich
Prof.Urs Fanger - design

DA - Design Austria Wien, Austria
Generalsekretär Severin Filek - design

International Institute for Information Design, Wien, Austria
Dipl.Ing. Peter Simmlinger - design

Department of Arts, Colorado State University, USA
Phil RISBECK - design

Meisterklasse Industrial Design, Hochschule f.Gestaltung, Linz
Mag. Josef LINSCHINGER - konceptuální tendence

Akademie der Bildenden Künste Nürnberg, BRD
Prof. Diet SAYLER - konkrétní konstruktivní tvorba

Universität Karlsruhe, BRD
Erwin STELLER - programovaná tvorba

Stichting PRO - art and architecture, Dordrecht, Nederland
Fré IIGEN - konstruktivistický archív

Kreativitätszentrum, Hannover, BRD
Rune MARKSTRÖM - současná grafika

Studio, Wien, Austria
Ivan Slavík - současná malba

École des Beaux Arts, Poitiers, France
Hervé Sornique - malba

Monte video European Arts Laboratory Amsterdam
Gideon MAY Karlsruhe/Amsterdam - speciální programy

Ohio University Cincinnati, USA
Benjamin Britton - výzkum inter-aktivní TV

University of California, San Diego, USA
Hellen Mayer & Newton Harrison - ekologické umění

Zentrum für Kunst und Medien, Karlsruhe, BRD
Heinrich Klotz - speciální programy

Ars Electronica Linz, BRD
Gottfried Hattinger - umění endo a nanotechnologií

Muzeum Moderner Kunst, Wien, Austria
Lórand Hegyi, direktor - teorie a dějiny

Iskola Szép Müveseti, Budapest, Hungary
Dóra Maurer - instalace

Praktické výstupy vidíme nejen v širokém společenském dopadu výzkumu prezentovaného formou otevřených kulturních akcí, ale také ve zpracování dosud neexistujících učebních pomůcek pro nově vznikající disciplíny (skripta, videokazety atp.), ve vybudování knihovny s media-archivem a kontaktní sítě pro mezinárodní spolupráci.

Vytvoření Kabinetu teorie a dějin zajistí cyklus přednášek předních českých odborníků s tematikou současného umění mezioborových vztahů a vybrané problematiky současného i starého umění, dále např. teorie kreativity, ekologie, ikonologie, antropologie, teologie atp., včetně širšího záběru z architektury, filmu, divadla, hudby, literatury. Mezi přednášejícími budou L.Kundera, Vl.Novotný, A.Přidal, P.Rezek, R.Fila, Z.Neubauer, J.Střítecký, V.Jirousová, Z.Kožmín, A.Piňos, I.Zhoř, M.Slavická, J.Valoch, L.Hlaváček, V.Čiháková-Noshiro a další. Očekávaná účast zahraničních odborníků (viz příloha) bude vycházet především z okruhu tradičních center Praha - Vídeň - Budapešť - Bratislava - Krakov - Berlín - Mnichov.

Položení základů informačního centra Kabinetu teorie a dějin umění na FaVU - knihovny, diatéky, videoetéky a fonotéky bude vyžadovat nákup základní uměnovědné a jiné odborné literatury a systematické doplňování našich a zahraničních odborných periodik, katalogů, fotomateriálu, videoekazet, promítací i snímací techniky.

Se záměrem projektu souvisí vytvoření koncepce výuky ateliéru restaurátorství moderního umění jehož otevření se plánuje ve školním roce 94/95. V současnosti to znamená především odborně zajištěnou přípravu stávajících studentů s jejichž přechodem do specializovaného ateliéru restaurátorství se vzhledem k jejich zájmu počítá.

PLÁN ŘEŠENÍ

I. Přípravná fáze: únor - červen 1993

- a) organizační
 - získání dostupných podkladových materiálů,
 - doplnění pracovního týmu a strukturování koperace,
 - zajištění zahraničních kontaktů,
- b) technická
 - vybavení technologií,
 - dořešení prostorového vybavení,
 - materiálové zajištění.

II. Realizační fáze: srpen - prosinec 1993



Návrh posuzovatelů

1. Jméno a příjmení (vč. titulů): **Prof. akad. soch. Jiří Harcuba, rektor VŠUP**
Specializace: **medailér, vedoucí ateliéru glyptiky a medaile**
Pracoviště: **Vysoká škola uměleckoprůmyslová v Praze**
Kontaktní adresa: **nám. Jana Palacha 80, 110 00 Praha**
Tel.: **02/231 86 72** Fax: **02/232 68 84**

2. Jméno a příjmení (vč. titulů): **Prof. PhDr. Igor Zhoř, CSc., ved. katedry**
Specializace: **výtvarný teoretik a publicista**
Pracoviště: **katedra výtvarné výchovy PF MU v Brně**
Kontaktní adresa: **Poříčí 7, 602 00 Brno**
Tel.: **05/32 07 11** Fax: **05/32 07 11**

3. Jméno a příjmení (vč. titulů): **Prof. Peter Weibel**
Specializace: **technologie virtuální reality**
Pracoviště: **Institut für Neuen Medien, Frankfurt am Main**
Kontaktní adresa: **Nordbergstrasse 16/22, 1090 Wien, Austria**
Tel.: **0043/222/5618012** Fax: **0049 49 69 - 439 201**

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Vysoká škola . Vysoké učení technické v. Brně
Fakulta (součást VŠ) . Fakulta výtvarných umění

Pracoviště: Rybářská 13/15, 603 00 Brno

Řešitel: Doc. akad. mal. Dalibor Chátrný, vedoucí ateliéru PCA

Název rozvojového projektu: Nové interdisciplinární obory
- Integrace moderních technologií a ekokultury -
specializace FaVU VUT v Brně

Stanovisko akademického funkcionáře (ředitele součásti):

1. Projekt zpadá do vědecké koncepce vysoké školy, fakulty, ústavu **ano**
2. Požadované finanční prostředky jsou přiměřené **ano**
3. Projektu hodlám poskytnout zajištění **ano**
4. Přihlášku doporučuji **ano**

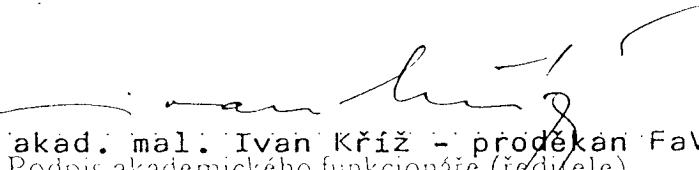
Slovní vyjádření:

Projekt charakterizuje potřeby fakulty výtvarných umění, je v souladu s její koncepcí, akcentuje rozvoj ústavu výtvarných umění II. Současně respektuje integrální vztahy s tradičními obory ústavu výtvarných umění I. (malířství, sochařství, kresba a grafika,).

Výše požadovaných finančních prostředků je vzhledem k faktu nově založené fakulty (1. 1. 1993) přiměřená, neříká-li nezbytná.

V Brně 28. 1. 1993

Datum


akad. mal. Ivan Kříž - prodekan FaVU VUT
Podpis akademického funkcionáře (ředitele)